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CEREMONIAL MUSIC

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This Air Force Manual (AFMAN) IMPLEMENTS Air Force Policy Directive (AFPD) 35-1, *Public Affairs Management* and provides specific instruction, information and guidance concerning music and ceremonies involving Active Duty Air Force and Air National Guard bands. It also provides guidance in the use of ceremonial music when a band is not present. The chapters pertaining to formations and sequences of events, in particular, should be used as a general guideline. Refer to [Attachment 1](#) for a glossary of references, acronyms and terms. Refer to [Attachment 2](#) for a table of musical honors. Refer to [Attachment 3](#) for various offices to contact regarding ceremonial units and music.

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Chapter 1

HISTORY, MISSION AND ASPECTS UNIQUE TO BANDS

1.1. History.

1.1.1. Military music in the United States armed forces is as old as the United States itself. Drummers and fifers marched with the Continental Marines during the American Revolutionary War. In more recent history, the armed forces have reorganized the structure of the musical units to reflect the nature of their unique talents and abilities. As separate units, Air Force Bands have the flexibility to serve a variety of customers for many kinds of events in many locations. They serve these varied requests with marching bands, stage bands, concert bands and smaller ensembles.

1.2. Mission.

1.2.1. Air Force Instruction (AFI) 35-101 Chapter 10 covers the mission, organization, locations, areas of responsibility, and composition of active duty Air Force and Air National Guard bands. Reference that AFI for band support request procedures.

1.2.2. Prioritization of Customers. Air Force bands use the following list in order to prioritize Federal government and military performance requests. It does not necessarily reflect the State Department's or the Defense Department's official order of precedent listings. Do not use this list in lieu of the official listings when determining protocol precedence.

Table 1.1. Prioritized Federal Government and Military Customers.

1. President
2. Vice-President
3. Secretary of State
4. Secretary of Defense
5. US Senators
6. US Representatives
7. Deputy Secretary of Defense
8. Secretary of the Air Force
9. Chairman of the Joint Chiefs of Staff
10. Vice-Chairman, Joint Chiefs of Staff
11. Chief of Staff, USAF
12. War fighting Command-in-Chiefs; USAF MAJCOM Commanders
13. Under Secretary of the Air Force
14. Vice Chief of Staff, USAF
15. Assistant Secretary of Defense
16. Department and Assistant Secretary of the Air Force
17. USAF General Officers, 4-Star
18. Assistant Vice-Chief of Staff, USAF
19. USAF, Deputy Chief of Staff (Lieutenant Generals)
Prioritized Federal Government and Military Customers
20. USAF Lieutenant Generals
21. Chief Master Sergeants of the Air Force
22. Other Air Staff/Joint Staff General Officers
23. Other USAF General Officers
24. Other USAF Officers

1.3. Aspects Unique to Bands.

1.3.1. Cancellations and Modifications. Cancellations and modifications may occur in situations when a higher priority customer requests support, or when resources do not permit. They may also occur due to inclement weather. Hosts and sponsors of events must be notified immediately when changes are anticipated.

1.3.2. Environmental Factors. Cancellations or modifications due to weather must be made no later than one hour prior to a scheduled event. Avoid subjecting guests and personnel to adverse weather and unsafe conditions. Extreme temperatures and atmospheric conditions such as lightning, torna-

does, snow, ice and hail create hazards that endanger the safety and health of our personnel and resources. The Drum Major and Officer or Non-Commissioned Officer in Charge (OIC/NCOIC) will consider cancellation of any event when wind chill or heat index factors exceed medical safety guidelines (reference your base medical unit). Weather conditions may also warrant modification to or cancellation of events by band staff. Alterations may include changing uniform combinations, reducing the number of troops exposed to the elements, or shortening or deleting certain aspects of the ceremony. Modifications should be discussed and coordinated with the host or sponsor prior to the event when at all possible. All reasonable customer requests will be honored if resources allow. When on-site calls are necessary, the ranking person in charge of the event in coordination with all affected units will use good judgment to ensure the protection of personnel and equipment as conditions dictate. The OIC/NCOIC has the responsibility and authority to employ the full range of protective options available.

1.3.3. Cold Weather Conditions. Cold temperatures can cause malfunction and damage to instruments. When the temperature is 32 degree Fahrenheit or below (factoring in wind chill), the band will provide an appropriate musical ensemble (non-wind instruments or bugler) to render musical Honors for outdoor ceremonies.

Chapter 2

UNIFORMS ACCESSORIES, AND APPEARANCE

2.1. Ceremonial Uniform. (Figure 2.1.) The following is a list of all required uniform parts and accessories for the complete band ceremonial uniform.

2.1.1. Ceremonial Blue Service Cap (with visor), with chrome USAF insignia or authorized unit insignia. The silver chinstrap is worn on front of cap above the visor. The black chinstrap buckle that is strapped around the rear of the cap should be on the right side.

Figure 2.1. Ceremonial Uniform.



2.1.2. Blue Uniform Shirts. Each band member should be issued both the long-sleeved and half-sleeved blue shirt for performance in any weather condition. For the sake of visual continuity, all enlisted members including senior NCOs should wear rank chevrons on the sleeves rather than the shoulders. The shoulder arc, an optional item, is sewn on the left sleeve under the shoulder seam.

2.1.3. White Dress Shirt. White shirts can be worn with the ceremonial uniform at the option of the commander. These shirts are the same as those worn with honor guard uniforms.

2.1.4. Blue Tie/Blue Tab. Men wear the tie and women wear the tab with the ceremonial blue blouse.

2.1.5. Tie Tack. A tie tack is optional with the blue tie.

2.1.6. Ceremonial Blue Blouse (also called Ceremonial Dress Uniform Jacket). Sewn-in creases are optional at the discretion of the unit commander. The following must be worn with the Ceremonial blouse:

2.1.6.1. Shoulder Arc with Band Name. Optional item per band. Sewn on upper left sleeve below shoulder seam.

2.1.6.2. Rank. Enlisted and officer ranks are worn in accordance with AFI 36-2903 and para. **2.1.2.** above.

2.1.6.3. 3/4-inch Silver Braid. Sewn onto ceremonial jacket sleeves near wrist, with the lower edge of the braid 3 inches from the end of the sleeve. (Reference Table 3.3, AFI 36-2903)

2.1.6.4. Aiguillette (**Figure 2.2.**). The silver ceremonial aiguillette should be attached with a series of large safety pins on the interior of the blouse (**Figure 2.3.**). This item is optional, but all members must have them if worn in formation.

Figure 2.2. Aiguillette.



Figure 2.3. Aiguillette Fastening, Coat Interior.



2.1.6.5. U.S. Insignia. Place halfway up lapel, one on each side, touching but not over the inner seam and parallel to the ground in accordance with AFI 36-2903.

2.1.6.6. Ribbons. Center ribbons over the left pocket in accordance with AFI 36-2903. The bottom edge of the ribbons should be flush with the top edge of the pocket. Ribbons may become damaged while playing or carrying certain instruments. For these instruments, ribbons are worn at the discretion of the commander, NCOIC or Drum Major.

2.1.6.7. Occupational Badge. Center the badge 1/2 inch above ribbons in accordance with AFI 36-2903. Badges may become marred or damaged when playing or carrying certain instruments. For these instruments, badges are worn at the discretion of the commander, NCOIC or Drum Major.

2.1.6.7.1. In accordance with AFI 36-2923, enlisted members wear the basic badge after completing technical school, which for bandsmen is basic training. They wear the senior badge after award of the 7-skill level and the master badge as a master sergeant or above with 5 years in the specialty from award of the 7-skill level.

2.1.6.7.2. In accordance with AFI 36-2923, officers wear the basic badge after graduating from technical school (or after attaining a fully qualified Air Force Specialty Code (AFSC) when technical school is not required). They wear the senior badge after seven years in the specialty and the master badge after 15 years in the specialty.

2.1.7. Ceremonial Blue Slacks with Silver Piping. Sewn-in creases are optional at the discretion of the unit commander.

2.1.8. Blue Dress Stretch Belt with polished nickel-plated buckle and tab.

2.1.9. Black socks.

2.1.10. High-Gloss Poromeric Shoes. (Figure 2.4.) Use of edge dressing to maintain a professional appearance is highly recommended.

Figure 2.4. High-Gloss Poromeric Low-Quarter Shoes.



2.1.11. All-Weather Coat (raincoat), with liner and metal rank on the lapel of the collar and rain cap cover (Figure 2.5.). Metal enlisted ranks are worn in accordance with AFI 36-2903 instructions. Officer rank is worn on the epaulets IAW AFI 36-2903.

2.1.12. Ceremonial Overcoat, double breasted with belt, unit-specific shoulder arc (optional) sewn on upper left sleeve and metal rank (Figure 2.6.). Metal enlisted rank must be centered on collar, one inch from bottom of collar; outer edge of chevron parallel to outer edge of the collar. Officer rank is worn on the epaulets.

Figure 2.5. All-Weather Coat with Cap Cover.



2.1.13. Gray Scarf. The gray scarf is an optional item worn with the all-weather and ceremonial overcoats. Fold the scarf in half lengthwise so that the long edges are flush. Drape the scarf around the back of the neck so that the closed edge of the scarf is on top towards the hairline on the back of the neck. Fold the left side of the scarf over the right side. It should be pulled tightly so that the scarf is smooth and without wrinkles or bunching. To keep it taught, attach a shirt garter to one end of the scarf, string it behind your back and then attach it to the other end of the scarf.

2.1.14. Black gloves. These are optional items for cold weather use with all-weather and ceremonial overcoats.

2.1.15. White gloves. These are optional items for year-round use.

2.1.16. Thermal underwear. Optional as needed.

2.1.17. Cold Weather Cap ([Figure 2.6.](#)). Worn with chrome USAF band insignia or authorized unit insignia. Cloth ear protectors (not ear muffs) are a valid replacement with commander's consent.

2.2. Conventions Regarding Ceremonial Uniform Wear.

2.2.1. The ceremonial uniform is a performance uniform and should be worn only in transit to and from performance sites, unless circumstances dictate otherwise. The ceremonial uniform is not for use as duty uniform for daily rehearsal or office work, unless time restraints preclude a uniform change.

Figure 2.6. Overcoat with Cold Weather Cap, Gray Scarf and Black Gloves.



2.2.2. The ceremonial uniform is the prescribed band uniform for most military ceremonies. The BDU is authorized for use in ceremonies on rare occasions, as directed by the installation commander.

2.2.3. Outstanding appearance is essential to the success of all ceremonies. Bands must present the highest professional military image at all times.

2.2.4. Uniforms should be steamed, ironed, or professionally cleaned prior to each performance. When ironing, to avoid creating shiny surfaces on the uniform (scorching), use a cover sheet or other smooth cloth between the iron and the garment.

2.2.5. Avoid wrinkling the uniform as much as possible prior to a performance. Rather than wearing the ceremonial blouse while seated, hang the blouse and outerwear on hangers when possible. Otherwise, fold the blouse and outerwear neatly over a seat back (or flat in the overhead compartments of a bus), inside out as to prevent lint accumulation. When seated, do not cross your legs. Store ceremonial uniforms carefully, using a shaped hangar for the blouse, overcoat and raincoat. Use pants hangers for the ceremonial trousers.

2.2.6. The visor of the ceremonial cap should be clean and polished. Never set the cap down on its top. When cap cover is worn, it must have a taut appearance on top of the ceremonial cap. The USAF hat insignia should be covered completely by the cap cover.

2.2.7. Sunglasses must not be worn during any military ceremony. Reference AFI 36-2903, Table 2.5, Item 8. Sunglasses and photosensitive lenses may be worn during non-ceremonial concerts as authorized by the OIC.

2.2.8. Insignia pin fastening clasps wear over time and may not stay attached. As an emergency remedy, scratch the pin spike with pliers or other sharp object to help the clasp remain.

2.2.9. The installation commander or OIC may authorize boots with ceremonial uniforms in inclement weather.

Chapter 3

MANUAL OF MARCHING

3.1. Training Responsibilities. Each band assigns a Ceremonial Training NCO, responsible to train all band members in ceremonial protocol, procedures and techniques. The Ceremonial Training NCO is generally the band's drum major, or another member with extensive experience in performing military ceremonies.

3.1.1. The Ceremonial Training NCO instructs all new members in the proper wear and maintenance of the ceremonial uniform, standards of appearance, basic ceremonial protocol, procedures and techniques. These include the playing and non-playing positions, facing movements, proper marching technique and style and proper ceremonial sequences.

3.1.2. The Ceremonial Training NCO or Drum Major instructs individuals in the proper execution of mace commands and explains commands for executing various turns and countermarches. For more information, see [Chapter 7](#), Manual of the Mace.

3.1.3. After completion of training sessions with the Ceremonial Training NCO and Drum Major, members must perform in a ceremony to demonstrate his or her mastery of ceremonial procedures.

3.2. Basic Stationary Movements.

3.2.1. Attention. (Reference term in [Attachment 1](#).) The command is **TENCH HUT**. Members should maintain proper military bearing at all times, but should not be excessively stiff or rigid that will impede musicality and proper instrumental technique. All of the body parts should be stacked upon one another creating an even line from the feet to the head.

3.2.1.1. Head. The head is level with the ground, so that the line of sight is straight out from the body and parallel to the ground. The eyes should look directly forward.

Figure 3.1. Hands in the Position of Attention.



3.2.1.2. Shoulders. The shoulders are squared with the body, parallel with the ground, perpendicular with line of sight and even. Shoulders should be down, relaxed and rolled slightly back to open the chest area.

3.2.1.3. Arms. The arm that is not holding an instrument hangs straight down alongside the body. The wrist is not bent. Place the thumb, which is resting along the joint of the forefinger, along the seam of the trousers. The hand is cupped, but not clenched in a fist, with the palm facing the leg (**Figure 3.1.**). This is the same position of Attention as described in AFMAN 36-2203, Drill and Ceremony. Arm position while holding instruments differs with each particular instrument. The instrument-specific carriage positions are covered in **Chapter 4**, Manual of Instruments.

3.2.1.4. Back. The back should be perpendicular with the ground, straight but not stiff. The back should not be bent or bowed. Posture should present a professional appearance without hindering proper breathing or instrumental technique.

3.2.1.5. Hips. Hips are squared with the body. Do not tuck the hips back or thrust the hips forward.

3.2.1.6. Feet. Heels are together and toes apart to create a 30-degree angle with the feet (**Figure 3.2.**).

3.2.2. Parade Rest. The command is **PARADE REST**. This command is given from the position of Attention. At the position of Parade Rest, the feet will be shoulder width apart (**Figure 3.3.**). This distance is relative to the physical size of each band member; fixed foot distances can cause an unnatural appearance. The feet are still turned out, open at 30 degrees, 15 degree turnout with each foot, as with the position of Attention, but with a larger, shoulder width, distance between the heels.

Figure 3.2. Feet at Attention.



Figure 3.3. Feet at Parade Rest.



3.2.3. Facing Movements. A facing movement is a simple drill move that causes the band to face a different direction when stationary.

Figure 3.4. Feet in Left Face



3.2.3.1. Left Face. The command is **LEFT FACE**. On the command of execution, "Face," the band member pivots on the heel of the left foot and the ball of the right foot. The body turns to face 90 degrees to the left, maintaining the position of Attention from the waist up (Fig. 10). The right foot is then brought quickly in line with the left foot, with heels together and toes apart to create a 30-degree angle. The band member is now at the position of Attention facing left.

3.2.3.2. Right Face. The command is **RIGHT FACE**. On the command of execution, "Face," the band member pivots on the heel of the right foot and the ball of the left foot. The body turns to face 90 degrees to the right, maintaining the position of Attention from the waist up (reverse of [Figure 3.4](#)). The left foot is then brought quickly in line with the right foot. The band member is now at the position of Attention facing right.

Figure 3.5. Feet in About Face.



3.2.3.3. About Face. The command is **ABOUT FACE**. On the command of execution, "Face," the band member places the toe of the right foot behind and slightly to the left of the left heel ([Figure 3.5](#)). The band member then pivots to the right while pivoting on the right toe and left heel. The body's vertical alignment should not be altered during the turn (rotation). The feet will end in the position of Attention. The band member is now at the position of Attention facing the rear.

3.2.4. Dress. Dress describes the side-by-side alignment of members within a rank. Each member must be positioned so that the shoulders are parallel with the rank and perpendicular with the file. The far left (or far right) file has no dress responsibility, depending on which way the band is dressing.

Therefore the far left (or far right) does not execute a head turn, as they are the file members to which all others dress.

3.2.4.1. Dress Center. The command is **DRESS CENTER DRESS**. On the command of execution, the second "Dress," the center file does not move; they remain at the position of Attention. They are the file members to which all other files dress. Members to the right of the center file turn their heads quickly to the left (to the center). Members to the left of the center file turn their heads quickly to the right (to the center). Turn the head until the chin is over the shoulder. The body's alignment or position does not change; only the head changes. The Drum Major aligns the band by looking down each rank, adjusting each rank as necessary, using verbal directions to members in positions as numbered by file; "Second person forward...third person forward, fourth person back." The Drum Major then returns to the front of the formation. Once the band is dressed, the Drum Major brings the band back to the position of Attention with the command **READY FRONT**. On the command of execution, **FRONT**, band members whose heads are turned move their heads quickly back to the front. The band is now dressed and back at the position of Attention. If there are even numbers of files, the Drum Major will identify a guide file.

3.2.4.2. Dress Left. The command is **DRESS LEFT DRESS**. On the command of execution, the second **DRESS**, the leftmost file remains stationary, at the position of Attention. They are the file members to which all other files dress. Members to the right of the left most file turn their heads quickly to the left ([Figure 3.6](#)). Turn the head until the chin is over the left shoulder. Do not change the body's alignment or position; move only the head. The Drum Major will align the band from left by looking down each rank, adjusting each rank as necessary, using verbal directions to members in positions as numbered by file; "Second person forward...third person forward, fourth person back." The Drum Major then returns to the front of the formation. Once the band is dressed, the Drum Major brings the band back to the position of Attention with the command **READY FRONT**. On the command of execution, **FRONT**, the band members whose heads are turned will turn their heads quickly back to the front. The band is now dressed and back at the position of Attention.

Figure 3.6. Dress Left.



3.2.4.3. Dress Right. The command is **DRESS RIGHT DRESS**. On the command of execution, the second **DRESS**, the rightmost file does not move; they remain at the position of Attention. This is the file to which all other files dress. Members to the left of the rightmost file turn their heads quickly to the right ([Figure 3.7](#)). Turn the head until the chin is over the left shoulder. Do not change the body's alignment or position; move only the head. The Drum Major aligns the band from the right by looking down each rank, adjusting each rank as necessary, using verbal directions to members in positions as numbered by file; "Second person forward...third person forward, fourth person back." The Drum Major then returns to the front of the formation. Once the band is dressed, the Drum Major brings the band back to the position of Attention with the command **READY FRONT**. On the command of execution, **FRONT**, the band members whose heads are turned move their heads smartly back to the front. The band is now dressed and back at the position of Attention.

Figure 3.7. Dress Right.



3.2.5. Cover. Cover describes the front-to-back alignment of members in file or column. The command is **COVER**. This is also used after the command Dress Center/Right/Left. The front most rank has no cover responsibility. When a band member is “covered” on the person in front of them, they should not be able to see head of the second person in front of them.

3.2.6. Band-Specific Stationary Movements.

3.2.6.1. Changing Music. When the Band Officer or the Drum Major announces a piece, change the music with a minimum of motion. This is normally done at Parade Rest. If this is not possible, music may be changed with instruments up. In these cases, the Band Officer or Drum Major should allow enough time for band members to change music before the downbeat.

3.2.6.2. Horns Down. There is no vocal command given for Horns Down (reference [Chapter 7](#), Manual of the Mace and [Chapter 8](#), The Band Officer). The instrument is placed in the carry position as the Drum Major's arm is lowered. On the march, the band places the instruments in the carry position immediately after the music is finished as the cadence resumes. Each instrument moves differently (reference [Chapter 4](#), Manual of Instruments).

3.2.6.3. Horns Up. There is no vocal command for Horns Up. The Drum Major gives a preparatory arm signal, with his/her hand pointing up (reference [Chapter 7](#), Manual of the Mace and [Chapter 8](#), The Band Officer). At this point, the band prepares to bring their instruments to playing position. The Drum Major's arm then comes down to allow the band to get ready. When the Drum Major's arm comes back up, instruments simultaneously come up to playing position. On the march, instruments come up via a mace command on the roll. Each instrument moves differently (reference [Chapter 4](#), Manual of Instruments).

3.3. Basic Marching Movements.

3.3.1. Arm Swing. The arm not involved in holding an instrument swings with the opposite foot. If the left arm is free, it swings six inches to the front when the left foot is behind and three inches to the

rear when the left foot is forward. If the right arm is free, it swings six inches to the front when the right foot is behind and three inches to the rear when the right foot is forward. The arm should be relaxed and not stiff. A natural swing will result in a slight break in the elbow on the forward swing. The arm swing should maintain a plane parallel with line of site and direction of travel ([Figure 3.8.](#) and [Figure 3.9.](#)). Arm swings are suspended on the point of flank in any marching maneuver and on all Half Steps and Mark Time March.

Figure 3.8. Arm Swing Forward.



Figure 3.9. Arm Swing Backward.



3.3.2. Mark Time March. The command is **MARK TIME MARCH**. This command may be given from Forward March or Halt. The left foot is lifted first, with the heel 6 inches off the ground and the toe 1 inch off the ground. The foot should hang naturally, without pointing the toe. The heel follows a line through the center of the opposite leg. The knee will break naturally and extend beyond the plane of the opposite leg. The upper body maintains the position of Attention. The feet alternate steps, with

the toe, not the heel, striking the ground comfortably at each cadence pulse. Do not land flat footed. On each step, the foot's toes strike the ground softly, without shock. Roll down through the foot until the heel rests on the ground. The other foot immediately begins to lift; one foot does not stop before the other begins motion. Members should not lean toward the lifted foot to maintain balance ([Figure 3.10.](#) and [Figure 3.11.](#)). The upper body should remain steady at the position of Attention during Mark Time March. Dig into the ground with each big toe to prevent leaning if necessary. Each foot should remain pointed straight forward without turnout when on the ground during Mark Time March. At the command of Halt, the feet resume their 30-degree angle in the position of Attention

Figure 3.10. Feet in Mark Time March (Front View).



Figure 3.11. Feet in Mark Time March (Side View).



3.3.3. Halt. The command is **BAND HALT**. This command may be given from Mark Time March or Forward March. The count after the command of execution, "Halt," the right foot stops at a 15-degree angle to the perpendicular plane of the shoulders, turned out to the right ([Figure 3.12.](#)). On the second count after the command of execution, the left foot stops with the heels touching and the toes apart at 30 degrees. This places the band member in the position of Attention.

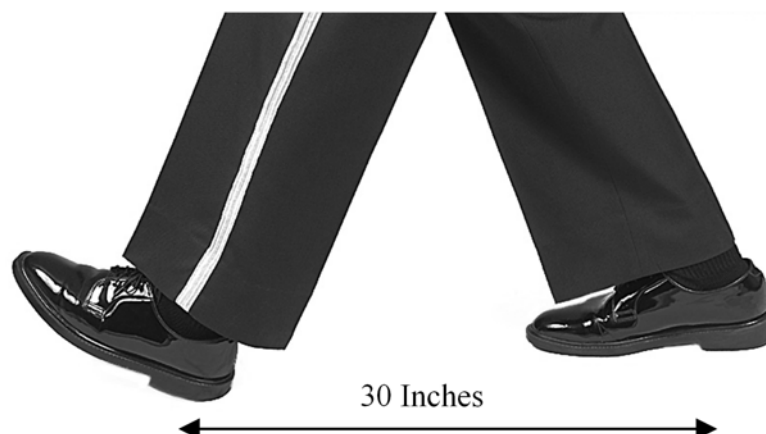
Figure 3.12. Feet at Halt.



3.3.4. Forward March. The command is **FORWARD MARCH**. This command can be given from Mark Time March or Halt. If given from Mark Time March, on the last step of the Mark Time March, the count before the step off, the right foot lands on the ground with the toe facing forward. This "plant" of the right foot gives the band member a solid footing from which to take the first full sized step. If given from Halt, the left knee breaks forward from the plane of the body and the left heel lifts. The foot then moves forward 30 inches from where it began. The left foot steps first with the heel hitting on the cadence pulse and the foot rolling through to the toe. The rear foot, as the heel rises up through the roll step, will provide the pressure to continue forward motion. The step size is 30 inches, from heel to heel, or toe to toe, also called 6-to-5, because 6 steps equal 5 yards. Band members must take care that the first and last steps are 30 inches. As the lower body provides forward motion and the upper body maintains the position of Attention, the weight of the body should be centered between the feet on each step. The toes are pointed straight toward the front, with no outward turn. Roll through the middle of the foot, not the outside. The feet should move side-by-side like a cross-country skier, not placed one in front of the other like a tightrope walker ([Figure 3.13.](#)). There should be as little upper body movement as possible for stability while playing an instrument. Heels should not be lifted more than an inch off the ground on each step; this is called "bicycling," and can reduce step size and posture. Keep the feet close to the ground with as little vertical motion as possible

Figure 3.13. Feet in Forward March.



Figure 3.14. Step Size in Forward.

3.3.5. Step Size. The Step Size used by the Air Force band career field is a 30-inch step ([Figure 3.14](#)). This differs from the Air Force standard of 24 inches due to the larger intervals needed between members carrying musical instruments. Interval and distance are based on step size, so the longer step allows for a more open formation. Step size is also called pace. If a band is at a 2-step interval, side-to-side and front-to-back, then each band member is 60 inches away from the person in front of, behind and beside them. At times, the step size may be adjusted to accommodate a variety of situations. On a wheel turn, for instance, the interior files dress to the outside of the formation. The exterior files maintain a 30-inch step and the interior files must take a smaller than normal step size. This step, whatever its length, is called an Adjusted Step Size.

3.4. Marching Maneuvers.

3.4.1. Turns. A turn is a drill sequence used to move the band in a new direction. For drill sequences used to face the band in 180 degrees the opposite direction, see Countermarch, [3.4.3](#). Each type of turn involves a Mace command (see [Chapter 7](#), The Manual of the Mace).

3.4.1.1. Square Turns. Each file performs a flanking movement with each member of the file performing a flank two steps after the person in front of them.

3.4.1.1.1. Left Square Turn, General. The vocal command for a Square Turn is **LEFT TURN MARCH**. On a Left Square Turn, the left file performs a flank on the first count after the mace command of execution, with each member flanking two counts after the person in front of them. The point at which the first person in the file flanks becomes the point at which each person in that file performs a flank. The second file flanks two counts after the first file from the left. Again, each member performs a flank two counts after the person in front on them. Each successive file flanks two counts after the file to their left. The Drum Major then gives a Mark Time March to the left file, allowing the other files to catch up. Finally, the Drum Major then gives a Halt or Forward March, depending on the circumstance. The dress during the Mark Time March is in the direction of the first file to flank. On a Left Square Turn, the dress on the Mark Time March is to the left (see [Diagram 3.1](#)).

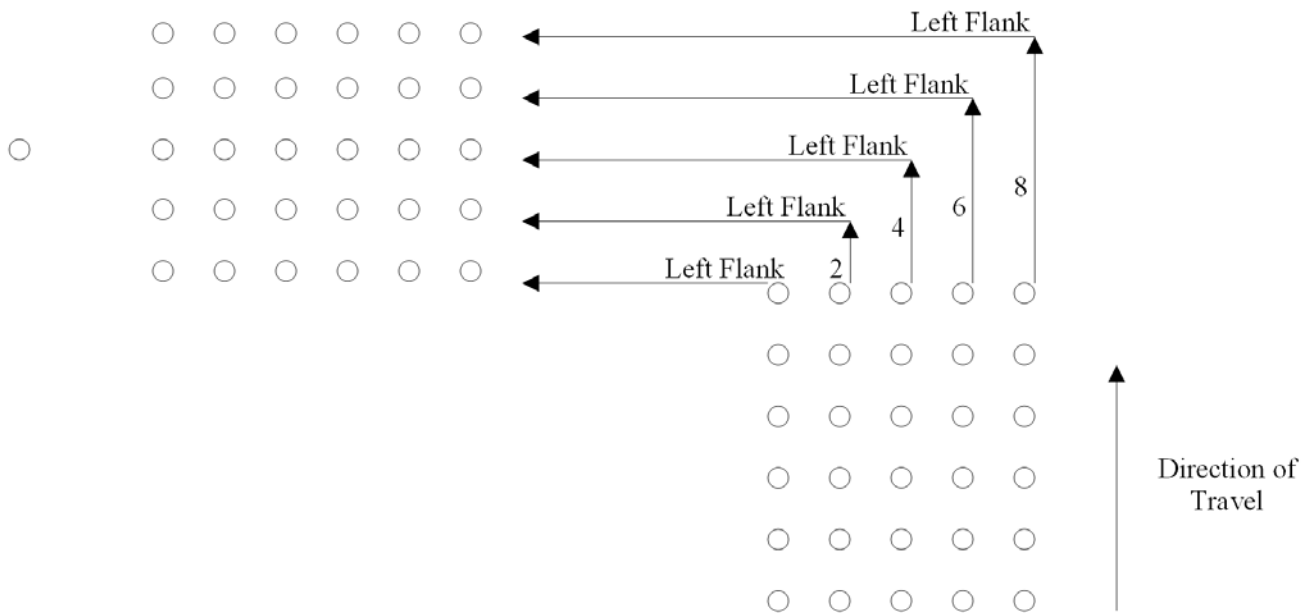


Diagram 3.1. Left Square Turn.

3.4.1.1.2. Left Square Turn, Specific.

3.4.1.1.2.1. Drum Major: Shift the mace to Right Carry. Raise your left arm and look to your left. When the corner person in the left file reaches the place to turn, lower your left arm to your side. Take one step and flank left. Take two steps for each rank in the band plus two steps for each file in the band. (Twenty-four steps are required for a band with seven ranks and five files.) After marching the required steps, Mark Time March. Turn to face the band. When all band members have turned and aligned themselves, signal a Forward March with the Mace and a vocal command and take 2 steps to the rear, away from the band. Turn back to the front as you move and continue with a 30-inch step size.

3.4.1.1.2.2. Left File: If you are the first person in the left file, take the following actions when the drum major's left arm drops. Take one step and flank left. March forward two steps for each rank in the band, then Mark Time March. When the drum major signals Forward March, step off at a full 30-inch step. If you are not the first person in the file, flank left two steps after the person in front of you. Turn where the first file member turns. March forward two steps for each rank in the band minus two steps for each rank in front of you. (If you are in the third rank of a band with seven ranks, march forward ten steps [14 minus 4].) Mark Time March or Half Step. If the person in front of you marks time before the allotted time, Mark Time March. When the drum major signals Forward March, step off at a full 30-inch step. All personnel suspend arm swing at point of turn and Half Step.

3.4.1.1.2.3. Other Files: If you are the first person in the file take the following actions. Flank left two steps after the person to your left turns. March forward until you are aligned with your rank (the person to your left), then Mark Time March. When the drum major signals Forward March, step off at a full 30-inch step. If you are the first person in the file, turn left two steps after the person in front of your turns. Flank left where the first file

member turned. March forward until you are aligned with your rank (the person to your left), then Mark Time March, or Half Step. When the drum major signals Forward March, step off at a full 30-inch step. All personnel suspend arm swing on point of flank and Half Step.

3.4.1.1.2.4. Band Officer: Flank left two steps after the person to your left turns. March forward until you are aligned with the first rank, then Mark Time March. When the drum major signals Forward March, step off at a full 30-inch step.

3.4.1.1.3. Right Square Turn, General. A Right Square Turn is performed in the same manner as a Left Square Turn, except that the command is given on the right foot and the flanks are to the Right. The vocal command for a Square Turn is **RIGHT TURN MARCH**. On a Right Square Turn, the right file performs a flank on the first count after the mace command of execution, with each member flanking two counts after the person in front of them. The point at which the first person in the file flanks becomes the point at which each person in that file performs a flank. The second file flanks two counts after the first file from the right. Again, each member performs a flank two counts after the person in front on them. Each successive file flanks two counts after the file to their right. The Drum Major then gives a Mark Time March to the right file, allowing the other files to catch up. Finally, the Drum Major then gives a Halt or Forward March, depending on the circumstance. The dress during the Mark Time March is in the direction of the first file to flank. On a Right Square Turn, the dress on the Mark Time March is to the right (see Diagram 3.2.). All personnel suspend arm swing on point of flank and Half Step.

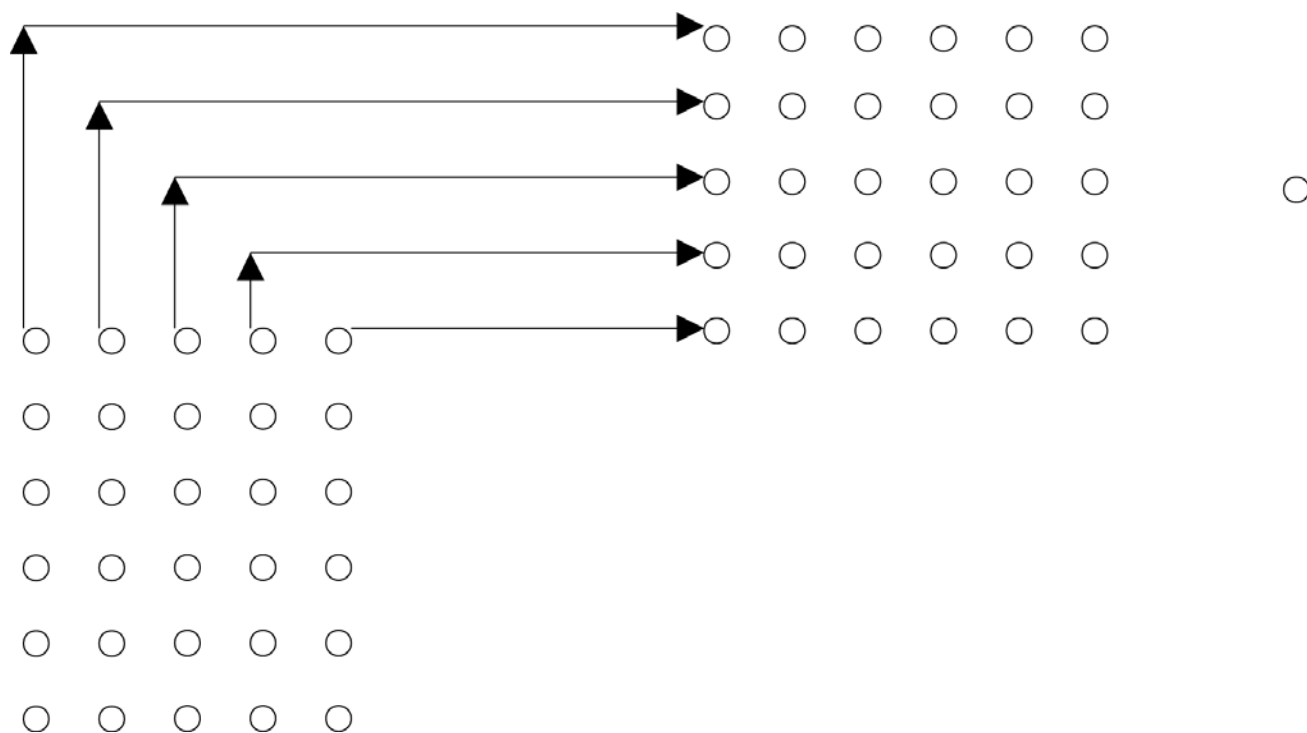


Diagram 3.2. Right Square Turn.

3.4.1.1.4. Right Turn, Specific.

3.4.1.1.4.1. Drum Major: Raise your right arm and look to your right. When the corner person in the right file reaches the place to turn, lower your right arm to your side. Take one step and flank right. Take two steps for each rank in the band plus two steps for each file in the band. (Twenty-four steps are required for a band with seven ranks and five files. Take 14 steps for the seven ranks and ten steps for the file files.) After marching the required steps, Mark Time March. Turn to face the band. When all band members have turned and aligned themselves, signal a Forward March with the Mace and a voice command and take two steps to the rear, away from the band. Turn back to the front as you move and continue with a 30-inch step size.

3.4.1.1.4.2. Right File: If you are the first person in the right file, take the following actions when the drum major's right arm drops. Take one step and flank right. March forward two steps for each rank in the band, then Mark Time March. When the drum major signals Forward March, step off at a full 30-inch step. If you are not the first person in the file, flank right two steps after the person in front of you turned. Turn where the first file member turned. March forward two steps for each rank in the band minus two steps for each rank in front of you. (If you are in the fifth rank of a band with seven ranks, march forward six steps [14 minus 8].) Mark Time March. When the drum major signals Forward March, step off at a full 30-inch step.

3.4.1.1.4.3. Other Files: If you are the first person in the file, take the following actions. Flank right two steps after the person to your right turns. March forward until you are aligned with your rank (the person to your right), then Mark Time March. When the drum major signals Forward March, step off at a full 30-inch step. If you are not the first person in the file, flank right two steps after the person in front of you turns. March forward until you are aligned with your rank (the person to your right), then Mark Time March. When the drum major signals Forward March, step off at a full 30-inch step.

3.4.1.1.4.4. Band Officer: When the drum major's right arm drops, take two steps backward and flank right. (Pivot on your right foot.) March forward two steps for each rank in the band minus two steps, then Mark Time March. When the drum major signals Forward March, step off at a full 30-inch step.

3.4.1.2. Column Turns. A Column Turn is a turn in which the files of the band perform a flank (square turn) for the interior file and two obliques for all other files to change direction to the right or left while marching.

3.4.1.2.1. Column Turn to the Right. The command is **COLUMN RIGHT MARCH**. On the second count following the command of execution, "March," the front most band member in the right file performs a right flank. Each member in that file performs a right flank two steps after the person in front of them. The first person in the second file from the right performs a right oblique. After two steps, the first person in the second file from the right performs another right oblique, so that they are facing 90 degrees to the right of the plane of the previous direction. Each subsequent file add two steps after the first oblique, i.e. the third file marches four steps after the first oblique, the fourth file marches six steps after the first oblique and so on. After each file has come to a 90 degree new direction, the Drum Major will give either a Mark Time March or Half Step to allow the band to align itself, allowing the files to catch up with the first file to flank. The dress during the Mark Time March or Half Step after the Col-

umn Turn is in the direction of the first file to flank. On a right Column Turn, the dress on the Mark Time March or Half Step is to the right (see Diagram 3.3.).

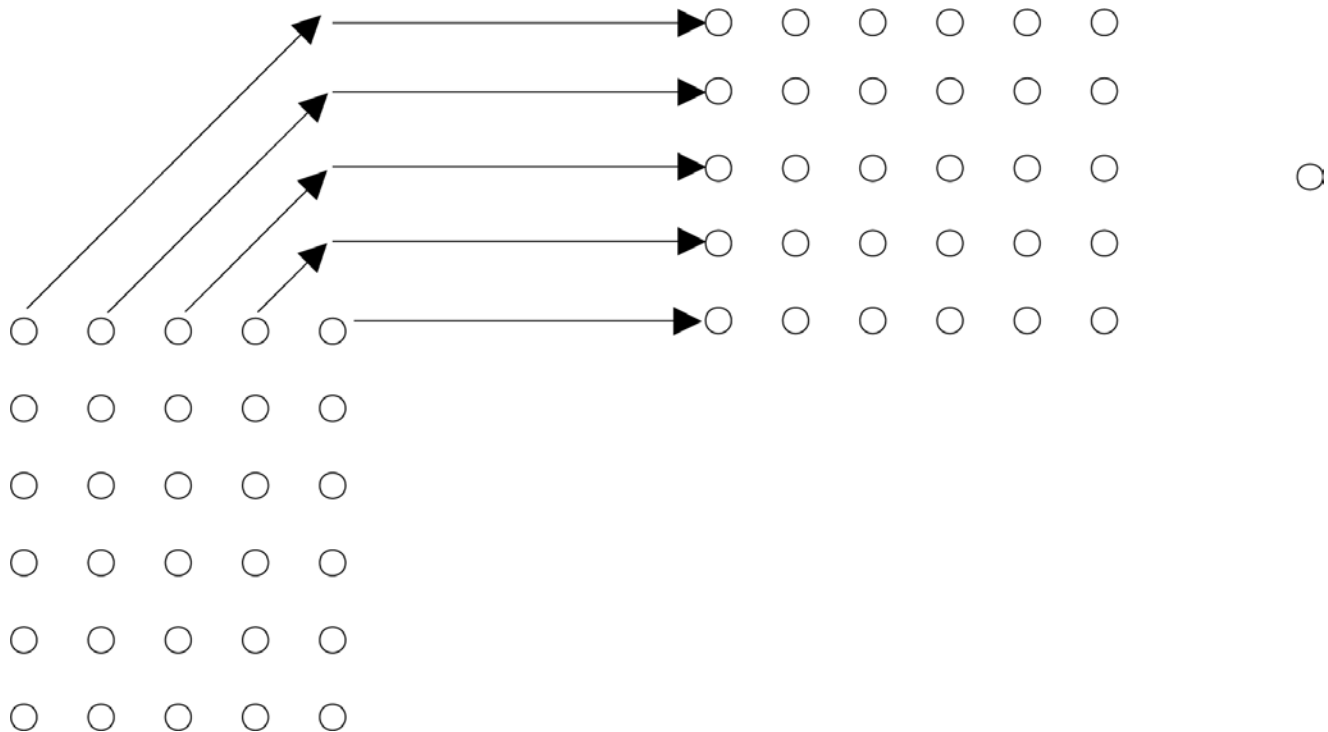


Diagram 3.3. Column Turn to the Right.

3.4.1.2.2. Column Turn to the Left. The command is **COLUMN LEFT MARCH**. On the second count following the command of execution, "March," the front most band member in the left file performs a left flank. Each member in that file performs a left flank two steps after the person in front of them. The first person in the second file from the left performs a left oblique. After two steps, the first person in the second file from the left performs another left oblique, so that they are facing 90 degrees to the left of the plane of the previous direction. Each subsequent file adds two steps after the first oblique, i.e. the third file marches four steps after the first oblique, the fourth file marches six steps after the first oblique and so on. . After each file has come to a 90 degree new direction, the Drum Major will give either a Mark Time March or Half Step command to the first file to allow subsequent files to catch up with the first file. The dress during the Mark Time March or Half Step after the Column Turn is in the direction of the first file to flank. On a left Column Turn, the dress on the Mark Time March or Half Step is to the left (see Diagram 3.4). All personnel suspend arm swing on point of flank and Half Step.

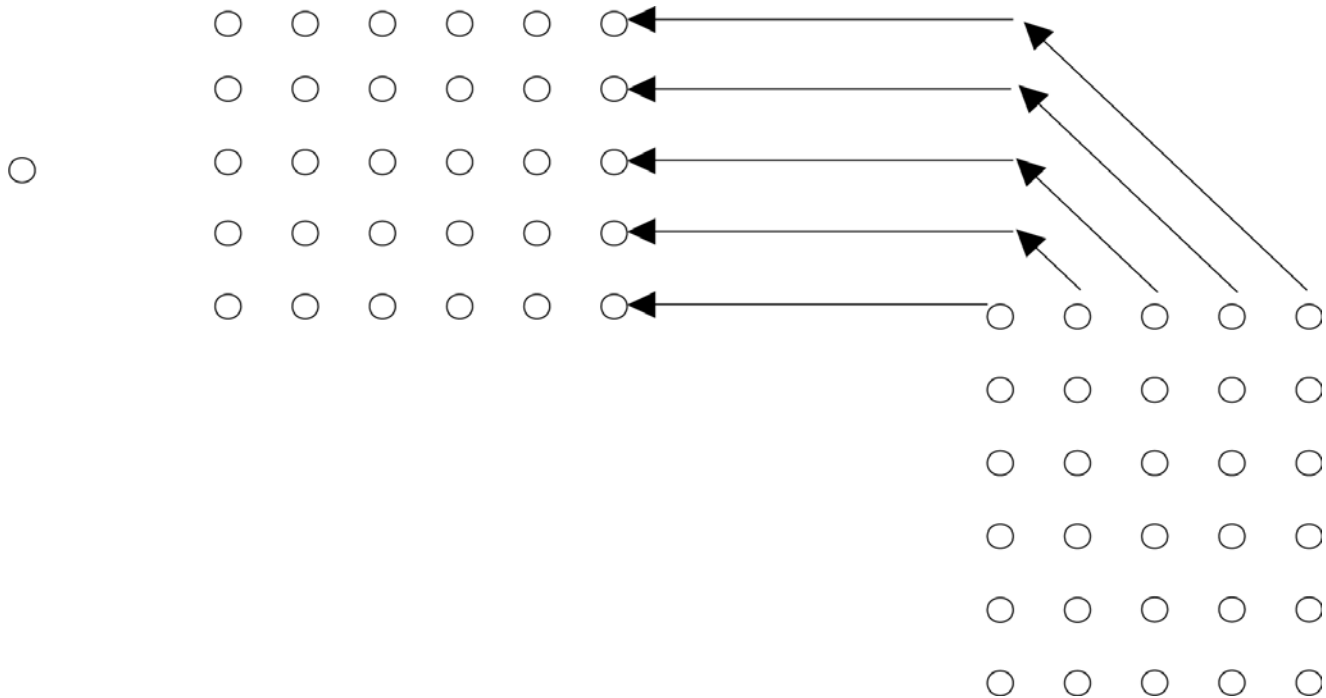


Diagram 3.4. Column Turn to the Left.

3.4.1.3. Wheel Turn. There is no vocal command for a Wheel Turn, although the Drum Major may tell the band to **GUIDE AROUND**. The mace command involves the Drum Major first facing the band and raising the mace to eye level. The Drum Major then turns the mace either to the right or the left, depending on which way the band will turn. The band merely follows the path of the Drum Major as indicated by the mace. Each band member's path will proscribe an arc that is a quarter circle. The band members on the interior of the turn must adjust their step size to a smaller step size to accommodate the larger arc being proscribed by the exterior arcs. The exterior members should maintain a 30-inch step. The step size of each interior file will progressively decrease from the exterior file's 30-inch step. The dress on a Wheel Turn is to the outside of the turn. The Drum Major will give a Forward March, allowing the other interior members that are taking half steps to resume a 30-inch step. The Drum Major then gives a Halt or Forward March, depending on the circumstance (see Diagram 3.5.).

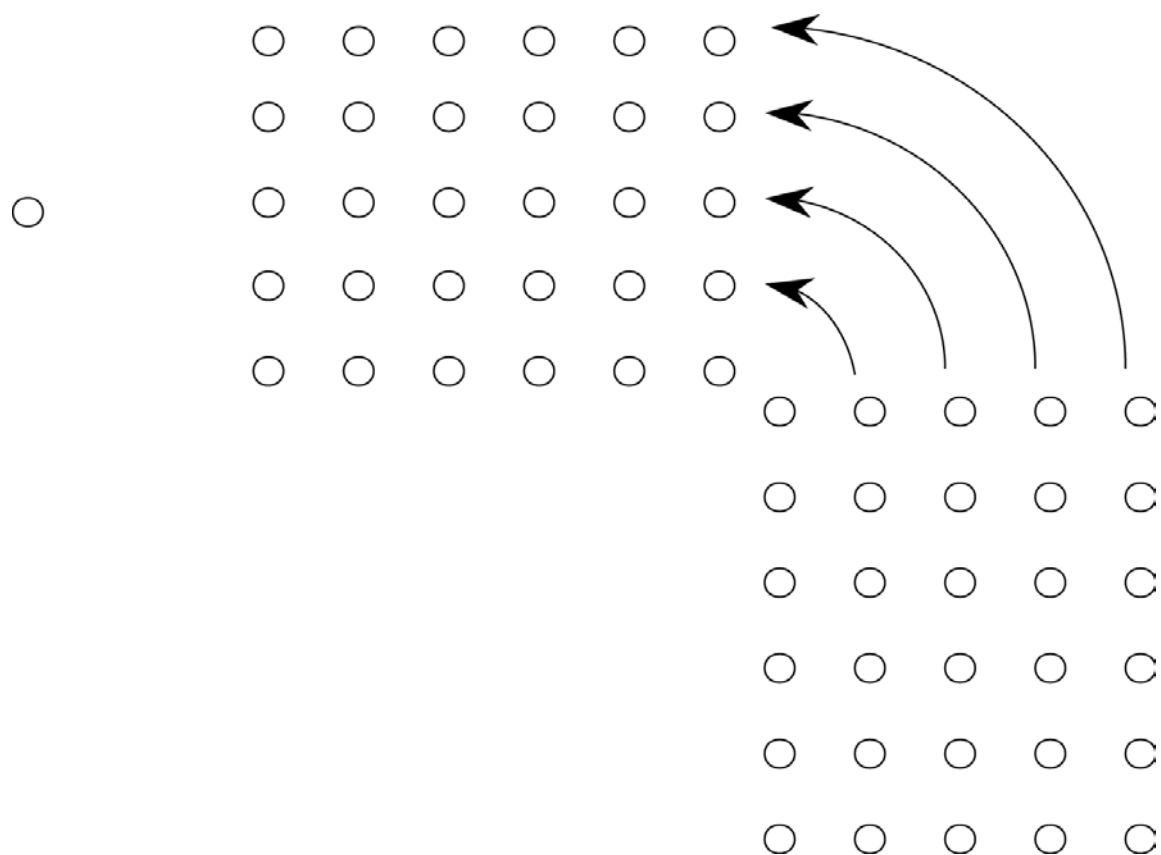


Diagram 3.5. Wheel Turn.

3.4.2. Column of Files. This is a means of moving the band easily without marching.

3.4.2.1. From the Right. The command is **COLUMN OF FILES FROM THE RIGHT... FORWARD MARCH**. The file furthest to the right walks forward, not marching or considering Cadence, following the Drum Major. This is called a Route Step. As the right file passed the next most right file, the front-most band member in the next most right file gives the command **FORWARD MARCH**. The second file from the right then follows the first file. Each file consecutively from the right then follows the preceding file in order. When the front person in the furthest right file arrives at the destination, the person stops and each band member stops in formation behind the front person. The second file walks to the left of the first file to take their place in formation, as it was when they stepped off (see Diagram 3.6.).

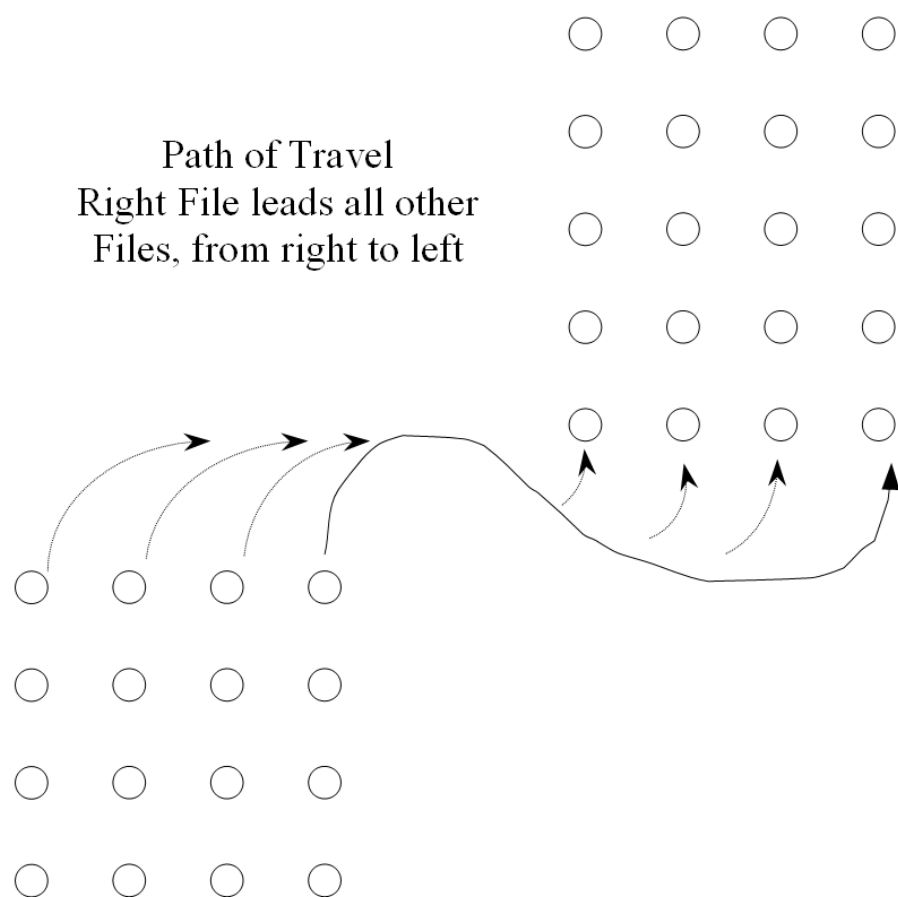


Diagram 3.6. Column of Files from the Right.

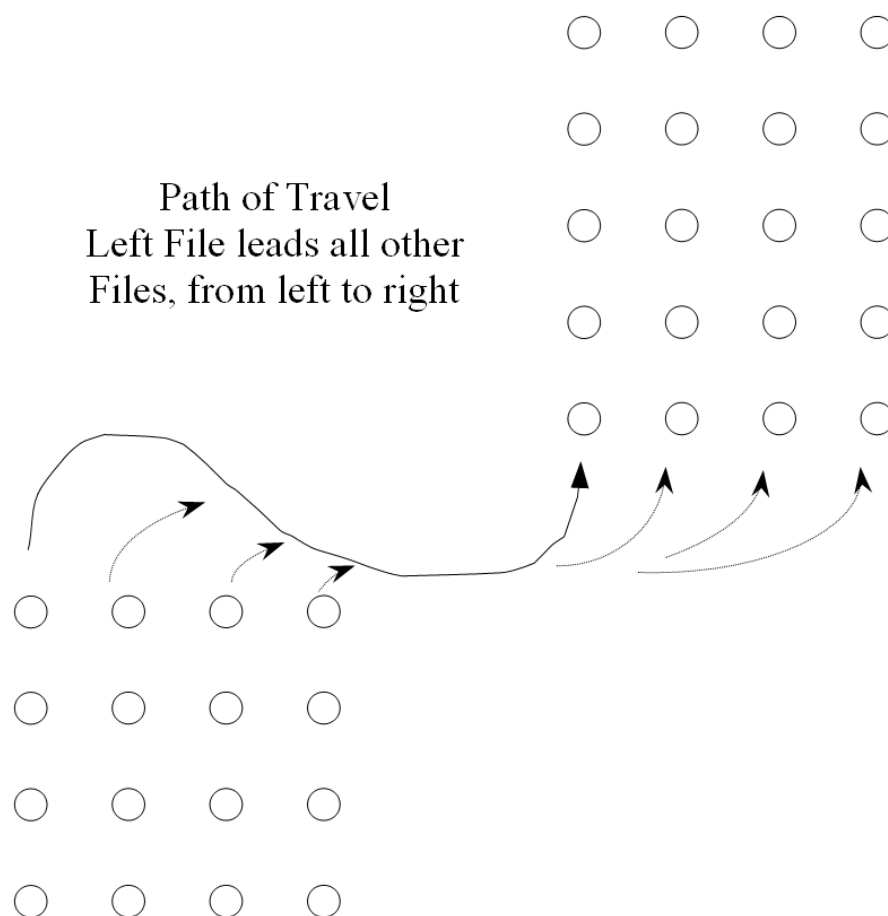


Diagram 3.7. Column of Files from the Left.

3.4.2.2. From the Left. The command is **COLUMN OF FILES FROM THE LEFT... FORWARD MARCH**. The file furthest to the left walks forward, not marching or considering Cadence, following the Drum Major. This is called a Route Step. As the left file passed the next most left file, the front-most band member in the next most left file gives the command **FORWARD MARCH**. The second file from the left then follows the first file. Each file consecutively from the left then follows the preceding file in order. When the front person in the furthest left file arrives at the destination, the person stops and each band member stops in formation behind the front person. The second file walks to the right of the first file to take their place in formation, as it was when they stepped off (See Diagram 3.7.).

3.4.3. Countermarch. A countermarch is a drill that positions the band facing the opposite direction.

3.4.3.1. Wheel (Non-Reversible) Countermarch. There is no vocal command for this drill. The Drum Major will face the band and march through its center. The mace command is as follows: the horizontal mace is above eye level and the ball of the mace is brought down so as to make the mace vertical, with the ferrule pointing up, centered on the body's vertical alignment. This is a countermarch where the interior file marches in a small arc to reverse direction. Each successive exterior file marches in an arc to the outside of the first (interior) arc. The paths created by these

arcs produce a series of concentric arcs that are half-circles. Each file has reversed direction. The Drum Major then gives Mark Time March to the interior file and each file Mark Time Marches when it is aligned with the interior file. The person in the front of the center file should stay a specific number of steps behind the Drum Major. This number is the number of files plus one. If there are seven files, $7+1=8$ steps behind the Drum Major. The band will be in formation facing the opposite direction from which it started, but the left file will now still be on the left, which is why it is sometimes referred to as a Non-Reversible Countermarch. The files are not reversed as they are on the Box, or Reversible, countermarch (see Diagram 3.8.).

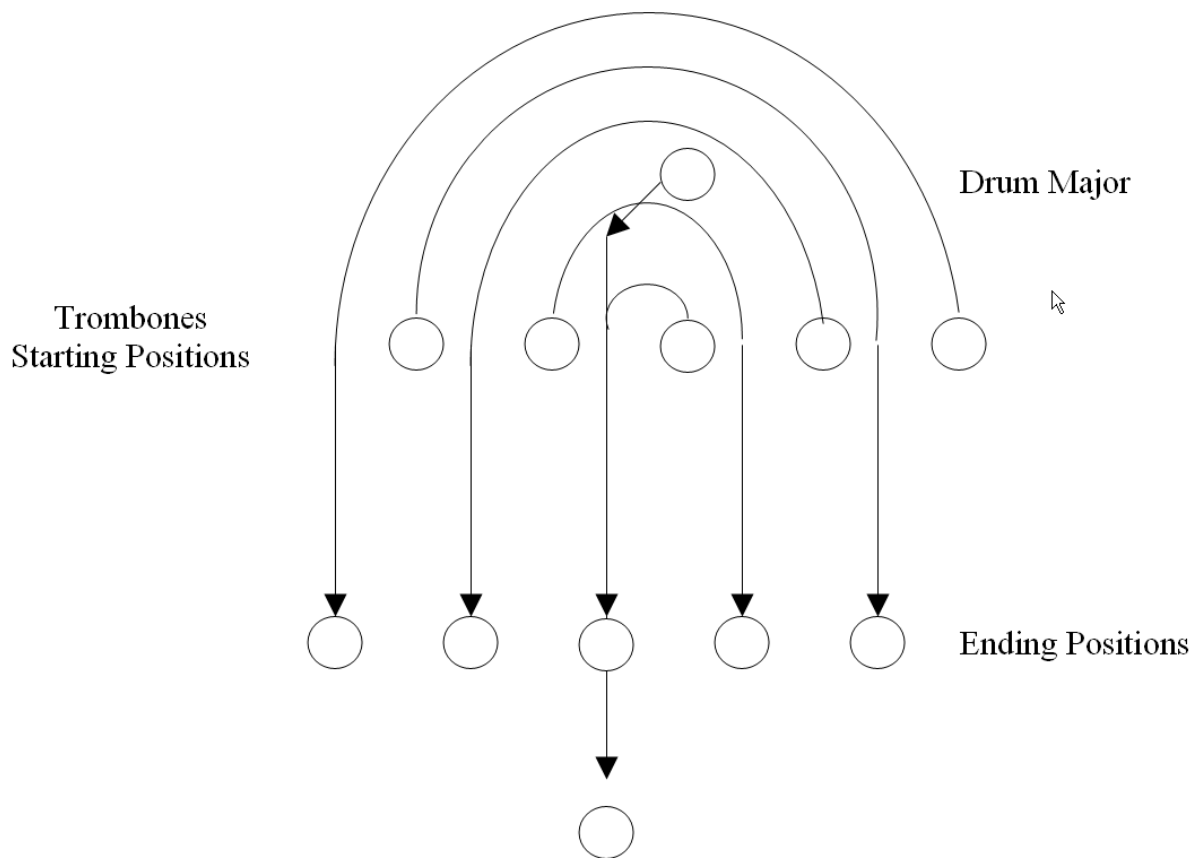


Diagram 3.8. Wheel Countermarch.

3.4.3.1.1. Drum Major: Point the ferrule of the mace upward. Turn and face the band as you march. Lift the mace parallel with the ground and above eye level. Give the signal of execution by moving the ferrule downward on the right step. March forward through the band. Continue marching at a full step until you pass the last rank. Turn and face the band as you march. March at a half step. The band will march at a half step until the front rank is even with the first person in the rank. Adjust your steps until you are each the proper distance from the first rank. When the last rank has completed the movement, signal a Forward March. Turn and face away from the band as you march.

3.4.3.1.2. Guide File: When the drum major lowers the ferrule of the mace, march at a half step. If you are the first person in the guide file, follow the drum major by marching in a semi-circle to the left. If you are not, follow the person in front of you. All file members continue marching at a half step. When the drum major signals Forward March, step off at a full step.

3.4.3.1.3. Files to the right of the guide file: When the drum major lowers the ferrule of the mace, continue marching at a full step. If you are the first person in the file, march in a semi-circle to the left. If you are not, follow the person in front of you. When you are aligned with the guide in your rank, march at a half step. When the drum major signals Forward March, step off at a full step.

3.4.3.1.4. Files to the left of the guide file: When the drum major lowers the ferrule of the mace, continue marching at a full step. If you are the first person in the file, march in a semi-circle to the right. If you are not, follow the person in front of you. When you are aligned with the guide in your rank, march at a half step. When the drum major signals Forward March, step off at a full step.

3.4.3.1.5. Band Officer: When the drum major lowers the ferrule of the mace, march in a semicircle to the left. Always march to the outside of the left file. When you are aligned with the first rank, march at a half step. When the drum major signals Forward March, step off at a full step.

3.4.3.2. Box (Reversible) Countermarch. There is no vocal command for this drill, which is identified before the ceremony begins. The Drum Major faces the band, gives the mace command and marches through its center. The mace command is as follows: the horizontal mace is above eye level and the ferrule of the mace is brought down so as to make the mace vertical, with the ball of the mace pointing up. The mace will now be centered on the body. The mace command is given before the Drum Major marches through the band.

3.4.3.2.1. Each member of the front rank (the first member in each file) executes a left flank, pivoting on the right foot on the fourth count after the point of execution. The first step of the flank occurs on the fifth count after the mace command of execution. Each band member in the front rank makes a flank to the left for two steps, the second of which is a half step and then makes a flank to the left again, resuming full step size. This places the band members in a position facing the opposite direction from which they came. The second rank executes the left flank two steps after the first rank. Each rank has reversed direction. The band will be in formation facing the opposite direction from which it started, but the left file will now be on the right, which is why it is sometimes referred to as a Reversible Countermarch. The person in the front of the center file should stay a specific number of steps behind the Drum Major. This number is the number of files plus 1. If there are seven files, $7+1=8$ steps behind the Drum Major. The files are reversed, which is different from the Wheel Countermarch (see Diagram 3.9.).

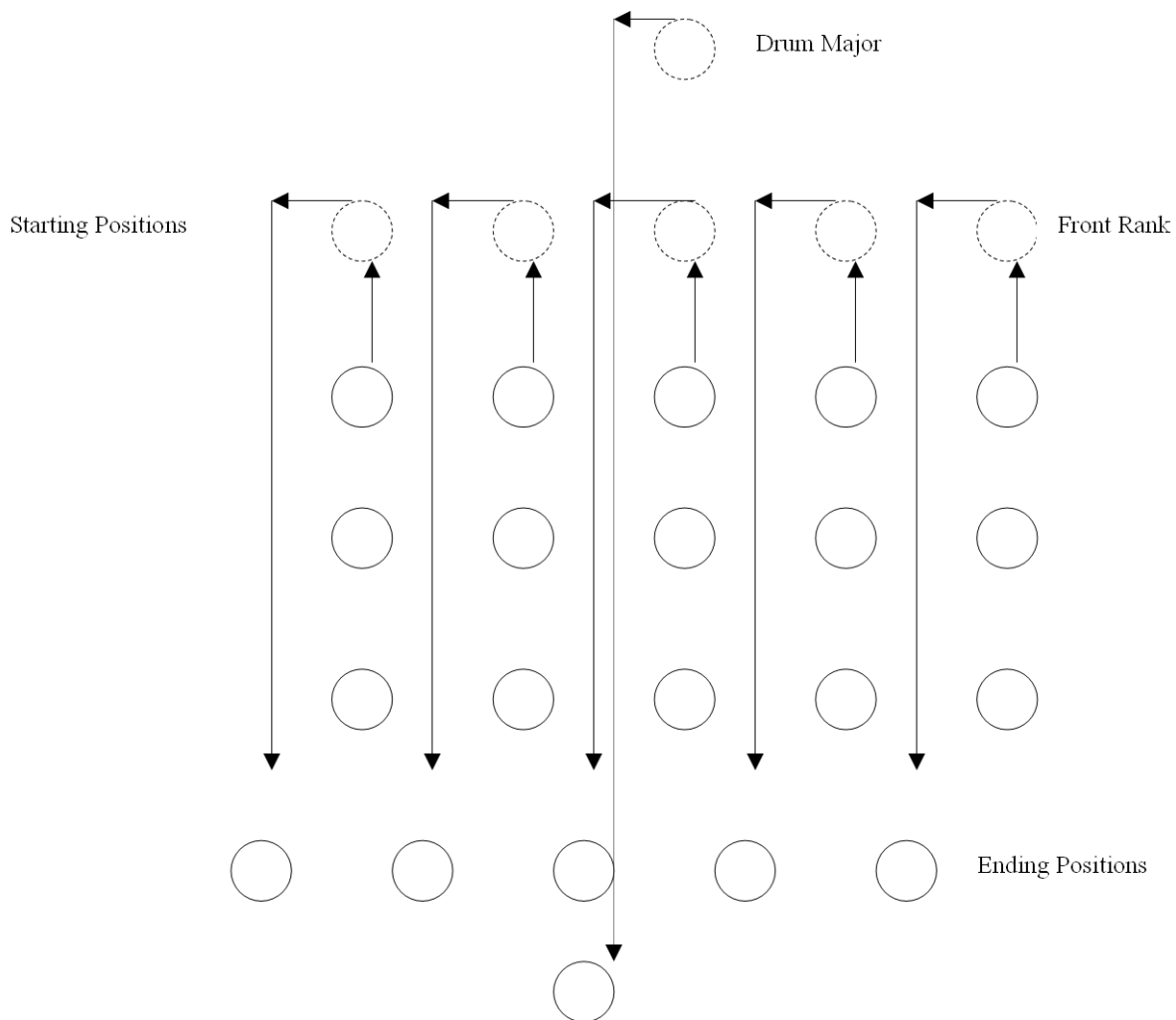


Diagram 3.9. Box Countermarch.

3.4.3.2.2. Drum Major: Point the ferrule of the Mace upward. Turn and face the band as you march. Bring the mace to a position parallel with the ground and above eye level. Give the signal of execution by moving the ferrule downward on the right step. March toward and through the center of the band. Continue marching at a full step until you pass the last rank. Turn and face the band as you march. Adjust your steps until you reach the proper distance from the first rank. Signal Forward March when the band has executed the countermarch. Turn away from the band and march at a full size step.

3.4.3.2.3. All other band members and the Band Officer: If you are in the front rank, take one more step and do two consecutive left flanks four counts after the drum major lowers the ferrule of the mace. If you are not in the first rank, turn two steps after the person in front of you. Turn where the first rank turns. Guide on the center file of the band, or in a band with an even number of files, on the right center file.

3.4.4. Close to the Center. This maneuver can only be performed on the march. There is no vocal command for Close to the Center; rather, the Drum Major faces the band with the mace lifted horizontally above eye level and brings his or her hands together on the mace to indicate that the band should close to the center. The center file changes to half steps (15 inch step). All other files each perform an oblique towards the center file for two counts. The left most and right most files to the center file then perform an oblique back to the front after two oblique steps, so that they are marching forward again, but one step closer to the center file. When they oblique back to the front, each file changes to half steps. As the right most and left most files from the center perform the second oblique two steps (steps) after the first oblique, the next two exterior files from them perform a second oblique four steps after the first oblique to change direction back to the front. Each pair of exterior files adds two steps to the oblique past each interior file until all files are marching forward again (see Diagram 3.10.).

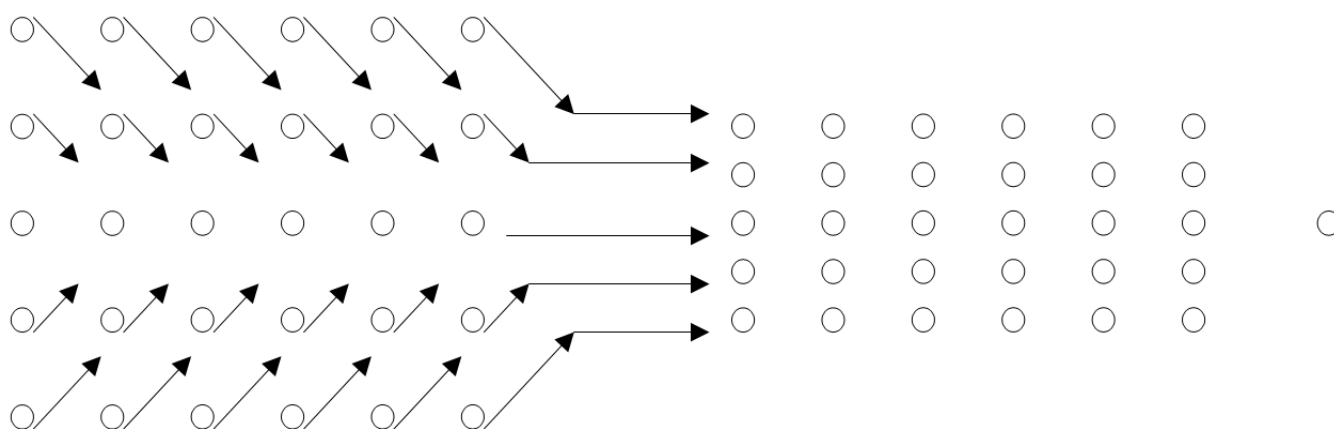


Diagram 3.10. Close to the Center.

3.4.4.1. The Band Officer always performs a Close to the Center with the front rank. Once the band has closed and is marching forward at a half step, the Drum Major gives a **Forward March** and the band steps off at a full 30-inch step.

3.4.5. Pass In Review. A Pass In Review, or Review, is performed during retirement ceremonies, tattoos, changes of command and certain arrival ceremonies. The band repositions with a **Right Face**. The band will step off playing a march such as "Queen City," **Left Square Turn**, pass before the official party, execute three **Left Square Turn** and **Halt** before the official party (see Diagram 3.11.). Alternate Pass in Review maneuvers are discussed in [Chapter 9](#). (See Diagrams 9.8. and 9.9, [Chapter 9](#).)

3.4.6. Sound Off. This maneuver allows the band to pass before the official party in the same manner as a Pass In Review, but the band returns to its starting position. The band will step off playing a march such as "Queen City," **Left Square Turn**, pass before the official party, **Countermarch** (usually a wheel countermarch), pass before the official party again, **Right Square Turn** and **Countermarch** and **Halt** in their starting position (see Diagram 3.12.).

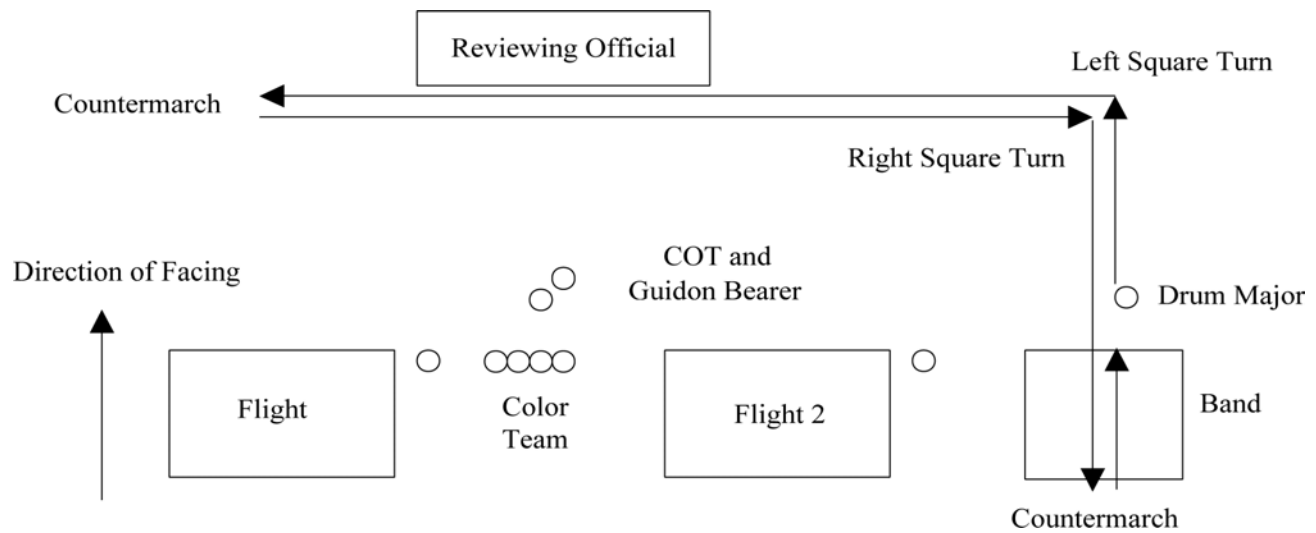


Diagram 3.12. Sound Off.

Chapter 4

MANUAL OF INSTRUMENTS

4.1. Training Responsibility. Section leaders are responsible to instruct individual members in the instrument-specific details regarding their section's appearance, position and carriage.

4.2. Appearance. All instruments should have a polished and clean appearance and should be free from major dents and scratches. Instruments should be playable and in good working order. The finish of each group of instruments should present a consistent visual appearance. Metal wind instruments should, if possible, have a silver finish. Wooden instruments such as clarinets and piccolos should be black plastic or wood. Drums should have a silver, chrome, wood, black or white colored shell. Mouthpieces may be gold or silver-plated and plastic rims may be used. Lyres must have a silver or chrome finish. Drumsticks should be finished wood, black or white in color.

4.3. General Positions.

4.3.1. Parade Rest. Arm positions of the members are different for each individual instrument. See each instrument listing in this Chapter for detailed information about arm positions at Parade Rest.

4.3.2. Ready Position (before Attention). The command is **STAND BY**. In the Ready Position, the feet make no change. The arm not holding an instrument moves to the side of the body.

4.3.3. Attention. The command is **TENCH HUT**. Description of the basic position of attention is covered in section **3.2.1**. Instrument carriage in the position of Attention is different for each instrument; each are illustrated in detail in sections **4.4.** through **4.12.**

4.3.4. Playing Position. The Drum Major uses a visual command to signal the command Horns Up. There is no vocal command to bring the instruments to playing position. These visual commands are as follows:

4.3.4.1. Stationary Horns Up. Band members first prepare to bring their instruments to playing position; this is the Ready Position. Each instrument has a different Ready Position; these are detailed in subsequent sections. The visual command of Horns Up is executed in three parts. First, the Drum Major gives a preparatory arm signal, with his/her right hand and forearm pointing up and the upper arm parallel with the ground. Second, the Drum Major's arm comes down across the chest, parallel with the ground. Some instruments such as horns will move at this point, while others will not. Third, the Drum Major's arm comes back up; all the instruments simultaneously come up to playing position from the Ready position.

4.3.4.2. Marching Horns Up. When on the march, instruments come up with a mace command on the roll off. The mace is held by the right hand on the staff near the ferrule. The mace is held vertically, centered on the body and lifted with the ball above the Drum Major's head. This signals the band members to prepare for the command of Horns Up, which follows the roll off upon completion of the cadence sequence. Each instrument is different. See **Chapter 7**, Manual of the Mace, for more information on Mace commands.

4.3.4.3. Stationary Horns Down. There is no vocal command given for Horns Down. At a Halt, the Drum Major lowers his arm. Band members simultaneously place their instruments in the carry position as the Drum Major's arm is lowered.

4.3.4.4. Marching Horns Down. When on the march, instruments are placed in the carry position immediately after completion of a piece as the cadence resumes. Each instrument assumes a different carriage position. See each subsequent section and [Chapter 7](#), Manual of the Mace, for more information.

4.4. Piccolo.

4.4.1. Parade Rest. At the position of Parade Rest, the instrument is cradled in the right hand with the head joint along the right arm. The right arm is placed across the front of the body. The left arm is placed across the front of the body with the left hand resting on top of the right hand. The hands meet in the center of the body with the arms hanging naturally and the palms facing towards the body ([Figure 4.1](#)). Body position otherwise matches the standard position of Parade Rest.

4.4.2. Ready Position. The command is **STAND BY**. In the Ready Position, the feet make no change. The left arm (not holding instrument) hangs straight down along side the body. The left hand is cupped with the palm facing the leg. The hand should not be clenched into a fist, nor should the wrist be bent. The thumb of the left hand should rest along the joint of the forefinger and be placed along the seam of the trousers. The right arm hangs straight down the right side of the body with the instrument cradled in the palm of the right hand with the head joint along the right forearm.

Figure 4.1. Piccolo, Parade Rest.



Figure 4.2. Piccolo, Attention Position.



Figure 4.3. Piccolo, Playing Position.



4.4.3. Attention. The command is **TENCH HUT**. The right arm hangs straight down the right side of the body with the instrument cradled in the palm of the right hand with the head joint along the right forearm. (Figure 4.2.) Body position otherwise matches the standard position of Attention.

4.4.4. Horns Up. On the initiation of the Drum Major command of Horns Up, the left hand crosses the body to place both hands on the piccolo. The right hand does not change position. On the completion of the command, the instrument is brought up to playing position.

4.4.5. Playing Position. (Figure 4.3.) The piccolo is parallel with the ground. The elbows are open and not closed into the body.

4.5. Clarinet.

4.5.1. Parade Rest. At the position of Parade Rest, the instrument is cradled in the right hand with the bell of the clarinet along the right arm. The right arm is placed across the front of the body. The left arm is across the front of the body with the left hand resting on top of the right hand. The hands meet in the center of the body with the arms hanging naturally. The palms face toward the body (Figure 4.4.). Body position otherwise matches the normal position of Parade Rest.

4.5.2. Ready Position. The command is **STAND BY**. In the Ready Position, the feet make no change. The left arm (not holding instrument) hangs straight down along side the body. The left hand is cupped with the palm facing the leg. The hand should not be clenched into a fist, nor should the wrist be bent. The thumb of the left hand should rest along the joint of the forefinger and be placed along the seam

of the trousers. The right arm hangs straight down the right side of the body, with the instrument cradled in the palm of the right hand, with the bell of the clarinet along the right forearm.

Figure 4.4. Clarinet, Parade Rest.



Figure 4.5. Clarinet, Attention.



Figure 4.6. Clarinet, Playing Position.



4.5.3. Attention. The command is **TENCH HUT**. The feet come together. The left arm (not holding instrument) hangs straight down along side the body. The left hand is cupped with the palm facing the leg. The hand should not be clenched into a fist, nor should the wrist be bent. The thumb of the left hand should rest along the joint of the forefinger and be placed along the seam of the trousers. The right arm hangs straight down the right side of the body with the instrument cradled in the palm of the right hand with the head joint along the right forearm. Body position otherwise matches the normal position of Attention ([Figure 4.5](#)).

4.5.4. Horns Up. On the initiation of the Drum Major command of Horns Up, the left hand crosses the body to place both hands on the clarinet. The right hand does not change position. On the completion of the command, the instrument is brought up to playing position.

4.5.5. Playing Position. ([Figure 4.6](#).) The clarinet extends from the mouth with the bell away from the body. The elbows are out and not closed into the body.

4.6. Saxophone.

4.6.1. Parade Rest. At the position of Parade Rest, the saxophone rests on the neck strap and in both hands at the center of the body at a 45-degree angle. (See [Figure 4.7](#).) Body position otherwise matches the normal position of Parade Rest.

4.6.2. Ready Position. No change ([Figure 4.7](#)).

Figure 4.7. Saxophone, Parade.



Figure 4.8. Saxophone, Attention.



Figure 4.9. Saxophone, Playing Position.



4.6.3. Attention. At the command **TENCH HUT**, the feet come together. Hands and arms make no change from the position of Parade Rest. Body position otherwise matches the normal position of Attention (**Figure 4.8.**).

4.6.4. Horns Up. The saxophone is rotated so that the instrument is in playing position. This happens at the end of the Horns Up sequence.

4.6.5. Playing Position. (**Figure 4.9.**) The elbows are out, away from the body.

4.7. Trumpet and Cornet

4.7.1. Parade Rest. At the position of Parade Rest, the instrument is held by the crook at the rear of the instrument, below the leadpipe, with both hands. The bell hangs straight to the ground, in front of the body, between the legs. Body position otherwise matches the normal position of Parade Rest (**Figure 4.10.**).

4.7.2. Ready Position. The instrument is shifted to the right hand. The left hand goes to the left side of the body as it does at the position of Attention. The trumpet or cornet rests in the crook of the right elbow and along the right forearm. The hand grips the instrument under the valve casing. The instrument is tilted slightly upward.

Figure 4.10. Trumpet/Cornet, Parade Rest.



Figure 4.11. Trumpet/Cornet, Attention.



Figure 4.12. Trumpet/Cornet, Playing Position.



4.7.3. Attention. At the command **TENCH HUT**, the feet come together. The trumpet or cornet rests in the crook of the right elbow and along the right forearm. The left arm (not holding instrument) hangs straight down along side the body. The left hand is cupped with the palm facing the leg. The hand should not be clenched into a fist, nor should the wrist be bent. The thumb of the left hand should rest along the joint of the forefinger and be placed along the seam of the trousers. The right hand grips the instrument under the third slide. The instrument is 10 degrees above level. Body position otherwise matches the normal position of Attention (**Figure 4.11.**).

4.7.4. Horns Up. On the lowering of the Drum Major's arm during the Horns Up command, the left hand crosses the body and grips the valve casing.

4.7.5. Playing Position. (**Figure 4.12.**) The left hand brings the instrument up to playing position. The right hand shifts to playing position with the fingers on the valves and the thumb in the first slide saddle. The instrument is held comfortably at an angle 10 degrees below level.

4.8. French Horn.

4.8.1. Parade Rest. At the position of Parade Rest, the instrument is held with the bell throat under the right arm. The right hand will grip the horn underneath the bell section. The left hand is across the body as shown in **Figure 4.13**. Body position otherwise matches the normal position of Parade Rest.

4.8.2. Ready Position. The left hand goes to the left side of the body as it does in the position of Attention. The horn is brought parallel with the plane of line of sight.

Figure 4.13. Horn, Parade Rest.



Figure 4.14. Horn, Attention.



Figure 4.15. Horn, Horns Up.



Figure 4.16. Horn, Playing Position.



4.8.3. Attention. At the command **TENCH HUT**, the feet come together. The horn does not change position from the Ready position. Body position otherwise matches the normal position of Attention (**Figure 4.14.**).

4.8.4. Horns Up. On the first part of Horns Up (when the Drum Major's arm is up), the left hand is brought across the body and the hand grips the keys. On the second part (the Drum Major's hand is down and parallel with the ground), the right hand goes in the bell as the left hand takes the weight of the horn (**Figure 4.15.**). On the third part (the Drum Major's arm is up), the horn is lifted into playing position.

4.8.5. Playing Position. (**Figure 4.16.**) The horn is in a natural position. The left elbow is away from the body.

4.9. Trombone.

4.9.1. Parade Rest. At the position of Parade Rest, the instrument rests with the end of the slide on the ground in front of and centered on the feet. The right hand rests on top the tuning slide at the rear of the instrument. The left hand rests on top of the right hand. The trombone is perpendicular with the ground and parallel with the body. Body position otherwise matches the normal position of Parade Rest (**Figure 4.17.**).

4.9.2. Ready Position. In the Ready position, the trombone is picked up with the left hand. The left forearm extends from the body at a 90-degree angle from the vertical plane of the upper arm. The same forearm extends at a 45-degree angle in towards the body's centerline. The right hand goes to the right side of the body as it is at the position of Attention. The feet do not change position.

4.9.3. Attention. At the command **TENCH HUT**, the feet come together quickly. The trombone does not change position from the Ready position. Body position otherwise matches the normal position of Attention (**Figure 4.18.**).

Figure 4.17. Trombone, Parade Rest.



Figure 4.18. Trombone, Attention.



Figure 4.19. Trombone, Playing Position.



4.9.4. Horns Up. No movement happens on the first count of the Drum Major's visual command for Horns Up. On the second count, the right hand travels across the body to grip the trombone, so that

both hands have hold of the instrument. On the third count, the trombone is lifted into playing position.

4.9.5. Playing Position. (**Figure 4.19.**) The trombone will be held comfortably at an angle 10 degrees below level.

4.10. Euphonium.

4.10.1. Parade Rest. At the position of Parade Rest, the euphonium rests on the ground, bell down, in front of the musician, centered on the body. The euphonium should be set in a stable position, even if this means that it cannot be centered. Hands are folded in front of the body, left hand over the right, with the arms hanging naturally (**Figure 4.20.**). In the case of bell-front baritones and euphoniums, the instrument is held under the left arm.

4.10.2. Ready Position. The arms come to the sides of the body as they are at the position of Attention. Foot position does not change.

Figure 4.20. Euphonium, Parade Rest.



Figure 4.21. Euphonium, Attention.



Figure 4.22. Euphonium, Playing Position.



4.10.3. Attention. At the command **TENCH HUT**, the feet come together quickly. The instrument remains on the ground as in the position of Parade Rest. Body position otherwise matches the normal position of Attention (**Figure 4.21.**).

4.10.4. Horns Up. On the first count of the Drum Major's visual command, take hold of the euphonium and lift it into playing position.

4.10.5. Playing Position. (**Figure 4.22.**) With a bell-upright euphonium, the right hand rest on the valves and the left hand sustains the weight of the instrument. The instrument should be held comfortably. Horn angles should be near 35 degrees from the vertical plane of the body.

4.11. Sousaphone.

4.11.1. Parade Rest. At the position of Parade Rest, the sousaphone rests on the ground, bell facing away, to the left and in front of the musician, centered on the body. Both hands rest on the sousaphone, the left hand is in the bell and the right hand is behind the bell opening. The sousaphone should be set in a stable position. Body position otherwise matches that of normal position of Parade Rest (**Figure 4.23.**).

4.11.2. Ready Position. No change from the position of Parade Rest.

Figure 4.23. Sousaphone, Parade Rest.



Figure 4.24. Sousaphone, Attention.



Figure 4.25. Sousaphone, Playing Position.



4.11.3. Attention. The command is **TENCH HUT**. The feet come together quickly. The sousaphone does not change position from the position of Parade Rest, nor do the hands. Body position otherwise matches the normal position of Attention (**Figure 4.24.**).

4.11.4. Horns Up. On the first count of the Drum Major's visual command, the sousaphone is lifted over the head into playing position. Care must be taken not disturbed the hat as the sousaphone goes over the head.

4.11.5. Playing Position. (**Figure 4.25.**) The bell should face at a 45-degree angle to the left of the player. The right hand rests on the valve section and the left hand grips the neck below the mouth-piece.

4.12. Percussion.

4.12.1. Field Drum (Tenor Drum).

4.12.1.1. Parade Rest. At the position of Parade Rest, the drum rests with the sling over the right shoulder and with the leg rest resting on the left leg. The drum is angled slightly to the right. The sticks are held in the right hand with the stick tips opposite of each other. The right hand rests on the rim of the drum nearest the body. The left hand rests on the right hand. Body position otherwise matches that of normal position of Parade Rest (**Figure 4.26.**). During periods of prolonged Parade Rest, the drum can be removed and placed on the ground in front of the player. When the Drum Major gives Horns Up, strap on the drum.

4.12.1.2. Ready Position. Each hand goes to the side of the body as they do in the position of Attention. Sticks are held in the right hand, pointing to the ground, along the ceremonial piping on the pants. Foot position does not change.

Figure 4.26. Field/Tenor Drum, Parade Rest.



Figure 4.27. Field/Tenor Drum, Attention.



Figure 4.28. Field/Tenor Drum, Playing Position.



4.12.1.3. Attention. The command is **TENCH HUT**. The feet come together quickly. The drum and hands do not change position from the Ready position. Body position otherwise matches the normal position of Attention (**Figure 4.27**).

4.12.1.4. Horns Up. As the Drum Major gives the first count of the Horns Up, the sticks are brought into both hands as they rest on the rim of the drum closest to the body. On the third count of Horns Up, the sticks go out into playing position, one stick in each hand.

4.12.1.5. Playing Position. The tips of the sticks will be slightly forward of center of the drum head (**Figure 4.28**).

4.12.2. Bass Drum with Sling.

4.12.2.1. Parade Rest. At the position of Parade Rest, the bass drum rests on the ground. (Exception: The bass drum will be on during Parade Rest during funerals of General/Flag Officers or other high-ranking officials). The bass drum head will face the front of the formation (as the drummer faces). The hands are folded in front of the body, hanging naturally, with the bass drum mallet in the right hand. The left hand is folded across and in front of the right. The mallet is held at a natural angle. Body position otherwise matches that of standard position of Parade Rest (**Figure 4.29**).

4.12.2.2. Ready Position. Each hand goes to the side of the body as they do in the position of Attention. The mallet is held in the right hand, pointing to the ground, along the ceremonial piping on the pants. Foot position does not change.

Figure 4.29. Bass Drum, Parade Rest.



Figure 4.30. Bass Drum, Attention.



4.12.2.3. Attention. The command is **TENCH HUT**. The feet come together quickly. The drum and hands do not change position from the Ready position. Body position otherwise matches the standard position of Attention ([Figure 4.30.](#)).

4.12.2.4. Horns Up. When the Drum Major gives Horns Up, the percussionists quickly work together to connect their drums to their straps. Place the drum at a 45-degree angle that passes through the left shoulder and the right hip. This angle will pass through the sternum. The mallet is in the right hand, resting on the rim of the bass drum nearest the ground. The left hand holds the rim of the drum near the top. This is the position of Attention during a General Officer's funeral.

4.12.2.5. Playing Position. Move the stick to the center of the drum.

4.12.3. Bass Drum with Harness.

4.12.3.1. Parade Rest. At the position of Parade Rest, the drum is centered on the body with the hands resting on the rim. The mallet is in the right hand. On occasions when the drum rests on the ground, the drumhead faces the front of the formation, as the drummer faces. The hands are folded in the center of the body, hanging naturally. Both hands hold the mallets. Body position otherwise matches that of standard position of Parade Rest.

4.12.3.2. Ready Position. Each hand goes to the side of the body as they do in the position of Attention. The mallets are held in both hands, pointing to the ground, along the ceremonial piping on the pants. Foot position does not change.

4.12.3.3. Attention. The command is **TENCH HUT**. The feet come together quickly. The drum and hand position does not change position from the Ready position. Body position otherwise matches that of the standard position of Attention.

4.12.3.4. Horns Up. On the third part of the Horns Up visual command, the tips of the mallets are positioned near the center of the drum.

4.12.3.5. Playing Position. Playing position is the same as Horns Up.

4.12.4. Cymbals.

Figure 4.31. Cymbals, Attention.



Figure 4.32. Cymbals,Playing Position.



4.12.4.1. Parade Rest. At the position of Parade Rest, the cymbals are held one in each hand, parallel with line of sight. The hands hang along the ceremonial piping of the pants. The arms are relaxed. Body position otherwise matches that of standard position of Parade Rest.

4.12.4.2. Ready Position. No change is made from Parade Rest.

4.12.4.3. Attention. The command is **TENCH HUT**. The feet come together quickly. The instruments remain as they were in the Parade Rest position. Body position otherwise matches that of standard position of Parade Rest.

4.12.4.4. Horns Up. On the third part of the visual Horns Up command, the cymbals are brought into playing position.

Chapter 5

MANUAL OF PERCUSSION

5.1. Percussion Positions. See [Chapter 4](#), Manual of Instruments, for descriptions.

5.2. Cadences and Drum Beats. Cadences are played while on the march, or stationary to march troops into position. The tempo should always be quarter note = 112 for ceremonies and funerals. See [Chapter 12](#), Ceremonial Music, for the printed music. Cadences may be played either with field drum and bass drum or snare drum and bass drum, with or without cymbals. See [Chapter 12](#), Ceremonial Music, for the printed music.

5.2.1. If the mace command for a Seven-Count Cut Off is given during a musical selection on the march, play the Seven-Count Cut Off and go to a cadence.

5.2.2. If the mace command for a Seven-Count Cut Off is given during a cadence, go to a drum tap (one field/tenor drum player plays a simple tap on the drum head).

5.2.3. If the mace command for a Seven-Count Cut Off is given during a drum tap, go to a stick tap (one field/tenor drum player clicks their sticks together).

5.2.4. If the mace command for a roll off is given during a drum tap, go to a Cadence.

5.2.5. If the mace command for a roll off is given during a cadence, go to a roll off upon completion of the current cadence sequence.

5.3. Roll Off. A Roll Off is an 8-count percussion cadence to indicate that the band should bring instruments up and prepare to play at the end of the 8 counts. The Drum Major raises the mace by the shaft, with the ball in the air, directly in front of him, perpendicular with the ground. This is the signal for a roll-off. When he/she drops the mace, grabbing it just below the ball, the roll off begins. A Roll Off can also signal that the drummers should go to a drum tap from a stick tap, or go to a cadence from a drum tap. See [Chapter 12](#), Ceremonial Music, for the printed music.

5.4. Seven-Count Cut Off. The Seven-Count Cut Off is a musical device used by the percussion section to end a musical selection at any point in the music. It can also be used to signal a drum tap from a cadence, or a stick tap from a drum tap. The Seven-Count Cut Off can be modified to fit any meter. The only occasion to use a Seven-Count Cut Off in 3/4 time is during "Inspection Waltz." See [Chapter 12](#), Ceremonial Music, for the printed music.

5.5. Honors. The only time that a drummer will render Honors in the form of a salute is during a wreath laying ceremony. At no other time should a drummer render Honors.

5.6. Arrivals and Departures.

5.6.1. Arrival and departure ceremonies are fairly simple. The band will form up near the site on the command **Fall In**, come to **Attention** and **Forward March** to the site. The band will do a **Square Turn** or **Wheel Turn** to get into position and **Halt**. The band will then go through a dressing sequence. The band will then go to **Parade Rest** until such time as the plane or official party arrives. The band will then come to **Attention**. From a visual command from the Drum Major, the band will bring their **Horns Up**, play the appropriate musical selections for the ceremony and bring **Horns**

Down. Once the ceremony is complete, the band will perform an **About Face, Forward March** away from the site, **Halt** and **Dismissed**.

5.6.2. All arrival and departure ceremonies must include at least one snare drum, bass drum and cymbals.

5.7. Change of Command Ceremonies.

5.7.1. There are several possible variations to the sequence during a change of command ceremony. See [Chapter 10](#), Sequences, for more information.

5.7.2. All change of command ceremonies must include at least one snare drum, one bass drum and pair of cymbals.

5.8. Drum and Bugle Details.

5.8.1. A drummer and a bugler may be required for a ceremony in place of a band.

5.8.2. The drummer will play a roll for the casing of the flag. The bugler will play Honors and/or “To the Color.”

5.9. Funerals. See [Chapter 10](#), Sequences, for a complete listing of all funeral sequences and the percussionists’ role in them.

5.10. Parades.

5.10.1. During a parade, the percussion section will play a cadence beginning from the initial Forward March after the band forms up. A mace command indicates a roll off should occur after the current cadence sequence is complete. Play the 8-count roll off and then the musical selection, always alert for a Seven-Count Cut Off. When the musical selection is complete, play the cadence until the next command is given. On a vocal command, go to a drum tap. End the drum tap on the Halt.

5.10.2. All parades must include at least one snare drum, one bass drum and one pair of cymbals.

5.11. Retirement s. As with change of command ceremonies, there are many variations possible. See [Chapter 10](#), Sequences, for more information.

5.12. Wreath Laying Ceremonies.

5.12.1. Muffled Ruffles may be played during a wreath laying ceremony. The drummer plays four evenly spaced rolls as part of Honors, just before Taps is sounded. (See [9.11.](#) and [10.11.](#) Wreath Laying Ceremonies and [12.4.6.](#) Ceremonial Music)

Chapter 6

MANUAL OF THE BUGLE

6.1. Bugle Calls. The music for all bugle calls is included with this manual in [Chapter 12](#). For additional information about bugle calls, contact The USAF Band, Ceremonial Brass. (For contact information see [Attachment 3](#).) Multiple trumpeters/buglers together sound Adjutant's Call, Assembly, Retreat, Reveille, Ruffles and Flourishes, To The Color and marches. Solo trumpeters/buglers sound other calls as a rule. If resources do not allow for a band to be present, the bugler may play any bugle call as a soloist.

6.2. Bugle Honors.

6.2.1. Flag Officer's March is used to render Honors to a naval Flag Officer. Ruffles and Flourishes always precede the Flag Officer's March. Though normally sounded by a band, a modified bugle call may be played if a band is not present.

6.2.2. General's March is used to render Honors to a General Officer. Ruffles and Flourishes always precede the General's March. Though normally sounded by a band, a solo Bugler may also play it.

6.2.3. Honors for Visiting Dignitaries. Foreign military and civilian personnel of equivalent U.S. military rank may be accorded Honors. A bugler may be asked to play any Honors calls for visiting dignitaries.

6.2.4. Ruffles and Flourishes is a brief fanfare used in rendering honors to a designated person. Ruffles, (a roll) played on a drum, usually accompany Flourishes, but Flourishes can be sounded minus the Ruffles. The number of Ruffles and Flourishes is determined by rank of the distinguished person, i.e., one Star = one Ruffle and Flourish, two Stars = two Ruffles and Flourishes, three Stars = three Ruffles and Flourishes and four Stars = four Ruffles and Flourishes. Ruffles and Flourishes are followed by the corresponding honors march. Reference [Attachment 2](#), Table 4. Table of Honors for the number of honors a dignitary, elected official or military officer is accorded.

6.2.5. Taps, the most solemn of all bugle calls, is performed only at the following ceremonial events:

6.2.5.1. at the end of the military day, one hour after Tattoo.

6.2.5.2. at military funerals.

6.2.5.3. at memorial services.

6.2.5.4. at wreath laying ceremonies.

6.2.5.5. Authorized Version of Taps. The authorized version of Taps is included in [Chapter 12](#). Only the authorized version of Taps may be performed. No other version or arrangement, such as Echo Taps, is authorized. Taps must be sounded using a trumpet, cornet, or regulation bugle. It must be played unmuted and unaccompanied.

6.2.5.6. Pre-recorded Music. In situations where a live bugler cannot be present, playing a recorded version of Taps is authorized. Copies can be obtained from USAF and ANG bands Public Affairs offices or websites or from Air Force Bands Division (SAF/PAB), Pentagon. When using recordings, the authorized version of Taps must still be used.

6.2.5.7. Performance Guidelines. Sounding Taps at ceremonies is the most sacred duty a bugler can perform. Every effort should be made to sound a perfect Taps in keeping with the solemn and

impressive occasion of a military ceremony. The call should be sounded with conviction and not rushed. Every effort should be made to perform musically and with good intonation. Careful attention should be paid to the rhythm of the 7th, 8th, 10th, 11th, 13th and 14th notes of Taps to insure that they are played as straight eighth notes, not as a dotted eighth and sixteenth.

6.2.5.8. Performance Procedures at Funerals. Buglers report to the Officer or Non-Commissioned Officer in Charge of the funeral detail. The bugler positions him/herself near the gravesite angled from the firing party, taking care to position him/herself where the sound will carry to the funeral party and where they can be seen. The bell of the instrument should be pointed towards the casket or urn. The bugler renders a hand salute as the remains are carried to the gravesite (**Figure 6.1.**). The bugler then goes to **Parade Rest**. When the service is complete, the OIC or NCOIC will command **Present Arms**. The firing party will go to the position of **Attention** and fire three volleys. Upon completion of the third volley, the NCOIC of the firing party renders a hand salute and the bugler will then sound Taps. After sounding Taps, the bugler will render a hand salute and then will go to **Order Arms** at the command of the NCOIC of the firing party. If a firing party is not available, the bugler will sound Taps upon completion of the service, at an arranged signal by the OIC, NCOIC, or officiating person. After sounding Taps, the bugler will render a hand salute and **Order Arms** on his/her own. The playing of a recording of a firing volley is not authorized. Address questions concerning firing volleys to USAF Honor Guard. (For contact information see **Attachment 3.**)

6.2.5.9. Performance Procedures at Other Ceremonies. The bugler reports to the Officer/Non-Commissioned Officer in-Charge, Point of Contact or officiating person for the ceremony. The bugler sounds Taps at a designated signal. After sounding Taps, the bugler renders a hand salute and Order Arms on his/her own.

6.3. Drum and Bugle Details. A drummer and a bugler may be required to provide ceremonial music in lieu of a full band. All sequences remain the same. The drummer plays drum rolls for the posting of the colors and the casing of the flag. The bugler sounds Honors, To The Color and other necessary bugle calls.

6.4. Funerals. Full Honors Funerals usually consist of a chapel service, an optional parade to the graveside using a ceremonial band, a remains transfer (optional), or a graveside service. Standard Honor Funerals are usually graveside ceremonies that may include a chapel service. For information on the sequence refer to para. **10.4. Funerals.** The sounding of Taps is required at both Full Honors and Standard Honors Funerals. For sounding Taps at cemeteries outside of Arlington National Cemetery, buglers should refer to **6.2.5.1.** through **6.2.5.5.**

6.4.1. Full Honors Funerals. During a full honors funeral, the bugler is part of the band. After the band plays the remains from the caisson/hearse to the grave at the gravesite, the band is given **Parade Rest**. This is the bugler's cue to step out of the formation. The bugler will position him/herself so that line of sight with the Chaplain is maintained. The Chaplain's salute is the signal for the escort to render Honors. The firing party will fire 3 volleys and the bugler will get ready to play. Once the third volley has been fired, the bugler should bring the instrument up to playing position. The firing party commander will give **Present Arms**. When the firing party's commander salutes, Taps is sounded. At the completion of Taps, the bugler will bring the instrument down and salute (**Figure 6.1.**). When the firing party's commander gives **Order Arms**, the bugler lowers the salute and assumes the position of **Attention**. When the firing party departs, the bugler may depart.

Figure 6.1. Bugler, Salute.



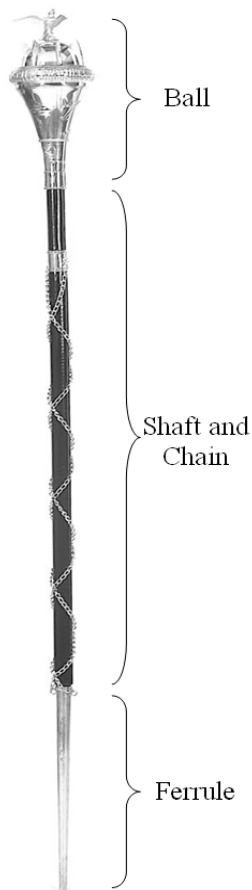
6.4.2. Standard Honors Funerals. For a Standard Honors Funeral, the bugler is the sole bandsman. The bugler should arrive before the funeral begins and is required to be in position when the remains are transferred from the caisson/hearse to the gravesite. The bugler stands at **Attention** or **Parade Rest** along with the firing party. The bugler should have line of sight to the Chaplain, as his salute signals the firing party to render Honors of three volleys. After the third volley, the bugler brings the instrument up to playing position. The firing party commander gives **Present Arms**. The bugler sounds Taps when the firing party's commander salutes. At the completion of Taps, the bugler brings the instrument down and salute ([Figure 6.1.](#)). When the firing party's commander gives **Order Arms**, the bugler lowers the salute and assumes the position of **Attention**. When the firing party departs, the bugler departs.

Chapter 7

MANUAL OF THE MACE

7.1. The Mace. Drum Majors use a mace to give commands while in formation. The mace is often easier for band members to see while marching or standing in formation. ([Figure 7.1.](#))

Figure 7.1. Mace.



7.2. Carriage and Marching.

7.2.1. Carriage of the Mace. The mace is traditionally carried in the right hand, about a foot below the ball, at the top of the shaft, at a point where the mace is balanced. Differences in construction will change the balance point for each individual mace. When conducting, the mace is held in the left hand at the same point ([Figure 7.2.](#)).

Figure 7.2. Carriage of the Mace.



7.2.2. At Attention. At the position of Attention, the mace is held at the balance point in the left hand with the first two fingers and thumb gripping the shaft and the other fingers tucked into the palm. The mace is held at a 60-degree angle from the plane of the ground. The shaft is parallel to an imaginary line that passes through the center of the hips (**Figure 7.2.**).

7.2.3. Arm Swing. The Drum Major's arm swing is similar to that of the instrumentalists. The arm swings six inches to the front and three inches to the rear, reaching the apex of front and rear on each pulse (**Figure 7.3.**).

7.2.4. Parade Rest (**Figure 7.4.**).

7.2.5. Marching. When marching with the mace, the Drum Major will carry the mace in the right hand (**Figure 7.3.**).

7.2.6. Saluting. Whether marching or stationary, the Drum Major should turn towards the Officer in Charge to render a salute (**Figure 7.5.**).

7.2.7. Conducting. The Drum Major conducts with the right hand, holding the Mace in the left hand.

Figure 7.3. Drum Major, Marching.



Figure 7.4. Drum Major, Parade Rest.



Figure 7.5. Drum Major, Saluting.



7.3. Procession Mace Commands. Processions include Parades, Funerals and Reviews.

7.3.1. Roll Off. The Drum Major raises the mace by the shaft, with the ball in the air, directly in front of him, perpendicular to the ground. This is the signal for a roll-off. When the Drum Major drops the mace, grabbing it just below the ball, the roll off begins.

7.3.2. Horns Up. Horns come up automatically on the fifth count of a roll off. Before the march begins, the Drum Major gives Horns Up. This happens in three parts. First, the mace raised above his/her head, with the same angle as at rest. Second, the mace is lowered as if drawing a “J.” Finally, the mace is raised as in the first part. These coincide with the Horns Up for each instrument chapter outlined in the Manual of Instruments ([Chapter 4](#)).

7.3.3. Play. After the Drum Major gives the Command “Forward,” he/she will then say “March.” The mace is lowered on the step-off.

7.3.4. Seven-Count Cut Off. On a Seven-Count Cut Off, the Mace is raised with the Ferrule in the air at a 45-degree angle to the right side of the body, in the same plane as the shoulders. It stays there for the first four steps of the Seven-Count Cut Off. On count five, the Mace follows its own line through the ball towards the left hip, back to original position on count six and following its line again towards the ball on count seven. Then return the mace to rest.

7.3.5. Horns Down. On the march, return the mace to the rest position. The horns come down automatically in two counts. The free hand returns to the side in two more counts.

7.3.6. Drum Tap or Stick Tap. This command is identical to the Seven-Count Cut Off.

7.4. Formation Commands.

7.4.1. Horns Up. This can be done either with the hand or the mace when facing toward the band. If facing away from the band, it must be done with the mace. See the previous section.

7.4.2. Horns Down. This can be done either with the hand or the mace when facing toward the band. If facing away from the band, it must be done with the mace. See the previous section.

7.4.3. Dressing Sequence. Same as a normal Air Force dressing sequence described in paragraph [3.2.4.](#)

7.5. Drum Major Responsibilities.

7.5.1. Alignment in Formation. The Drum Major must align him/herself so that the largest number of band members can see the mace and conducting hand. The Drum Major must be in line of sight with the bass drum and the COT (Commander of Troops).

7.5.2. Uniform Issues. Ceremony organizers and the COT determine the uniform for the ceremony prior to the event's commencement.

7.5.3. Chain of Command in Formation. In any ceremony, the COT is at the top of the chain of command. The Drum Major takes commands from the COT. However, the Drum Major has the responsibility to give commands that will allow the band to safely and comfortably accomplish its mission. In certain circumstances, the Drum Major may give commands that differ from the COT when necessitated by safety concerns. Instrument weight may cause band members to fatigue faster than other troops. For example, during prolonged periods of Parade Rest, the Drum Major may need to give the command Rest.

Chapter 8

THE BAND OFFICER

8.1. Responsibilities. Band Officers must be commissioned officers serving in the band career field. It is not appropriate for commissioned officers to serve in the capacity of the Drum Major; this position is reserved for the enlisted corps. The Band Officer is responsible for musical aspects of ceremonies that occur while the band is stationary. Band Officers defer commands involving movement of the band to the Drum Major. During ceremonies, Band Officers are responsible to bring horns up, to conduct music and bring horns down when they are in front of the band. If the band is in place before a ceremony, the Band Officer can change places with the Drum Major and the Band Officer may conduct the pre-ceremony concert (if applicable). From there, the Band Officer conducts all music until the Sound Off and/or the Pass In Review (if applicable). If the band troops the line following Sound Off, the Band Officer changes places with the Drum Major prior to this event. If a Pass In Review occurs, the Band Officer changes places with the Drum Major and the Drum Major leads the band through the remainder of the ceremony. Band Officers may conduct the entirety of any kind of "sit down" ceremony, including patriotic openers, White House garden tours, promotions and other indoor ceremonies. Unlike Drum Majors, Band Officers are not required for all ceremonies.

Figure 8.1. Band Officer.



8.2. Placement in Formations. In a band formation, the Band Officer will always occupy a position two steps (60 inches) to the right of the first person in the right most file (see Diagram 8.1.) when not conducting. The Drum Major and Band Officer will always occupy these positions, although they are interchangeable during the ceremony when a Band Officer is present.

8.2.1. **Horns Up.** The visual command for Horns Up has three separate movements. First, the Band Officer brings both hands up as a signal for the sousaphones and euphoniums to pick up their instruments. Other instrumentalists move their hands in preparation for Horns Up (**Figure 8.2.**). In the second part of Horns Up, the Band Officer brings his/her hands down to chest level. This signals the trumpet, horn and trombone sections to move their hands to their instruments in preparation for the final movement (**Figure 8.4.**).

Figure 8.2. Horns Up, Position 1.



Figure 8.3. Horns Up, Position 2.



Figure 8.4. Horns Up, Position 3.



8.2.2. **Horns Down.** The Band Officer moves his/her hands in the same manner as the Drum Major, drawing a number “9,” with the right hand and mirroring it with the left hand. Band members bring their instruments down as the Band Officer’s hands drop down to his/her side ([Figure 8.1.](#)).

8.3. Changing Positions. The Band Officer often changes position with the Drum Major during the ceremony in order to conduct music while the band is stationary. The Officer and Drum Major do a facing movement as shown in Diagram 8.2., then exchange positions simultaneously. The Officer moves at a straight diagonal to assume the Drum Major’s position and the Drum Major assumes the Band Officer’s position using a 90-degree square turn. When the Drum Major needs to return to take command of the band, he/she and the Band Officer do a facing move as shown in Diagram 8.3., then moves back to position using a square turn. The Band Officer moves back simultaneously at a straight diagonal.

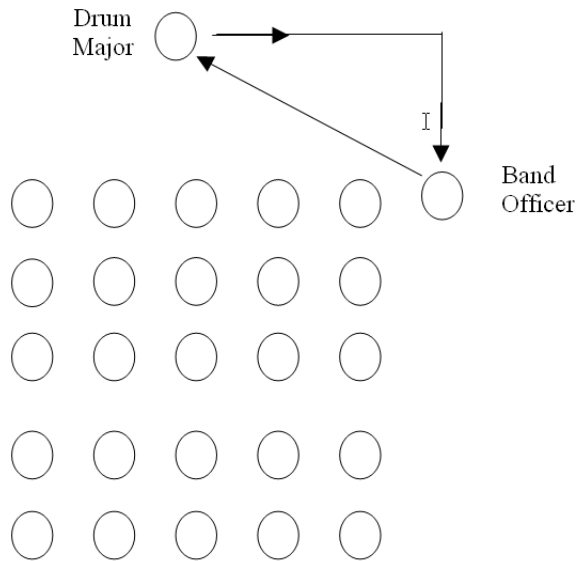


Diagram 8.2. Changing Positions.

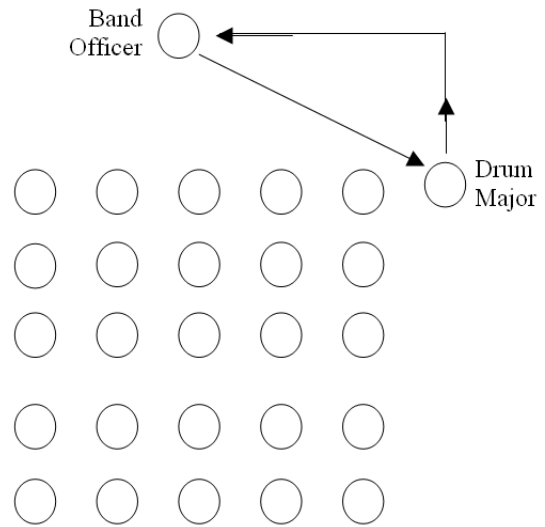


Diagram 8.3. Reversing Positions.

8.4. Positions. The Band Officer, while carrying a Baton, is considered to be "under arms," and is therefore subject to the same restrictions and regulations as someone with an instrument or rifle.

8.4.1. Position of Attention. Band Officers carry the baton in the right hand unless saluting. The position of Attention is otherwise the same as for other members ([Figure 8.5](#)).

Figure 8.5. Band Officer, Attention (Baton Cupped in Right Hand).



Figure 8.6. Band Officer, Parade Rest.



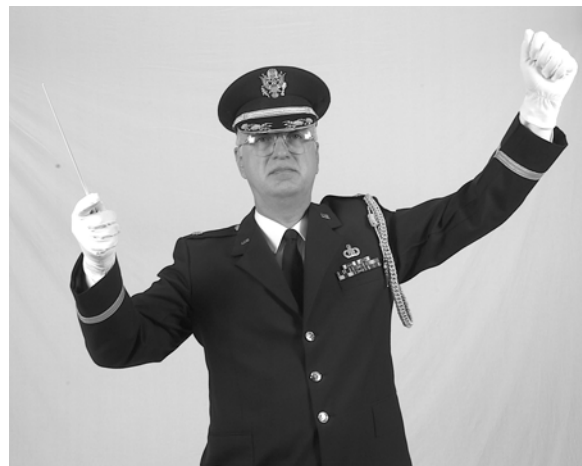
Figure 8.7. Band Officer, Salute.



8.4.2. Parade Rest. The hands are crossed in front of the body with the left hand resting on the right. The Baton is held in the right hand (**Figure 8.6.**).

8.4.3. Saluting. Band Officers must transfer the baton from their right hand to their left prior to the salute. Band Officers then salute normally. During the Salute, the Baton is held in the left hand, to the side of the body (**Figure 8.7.**).

Figure 8.8. Seven-Count Cut Off.

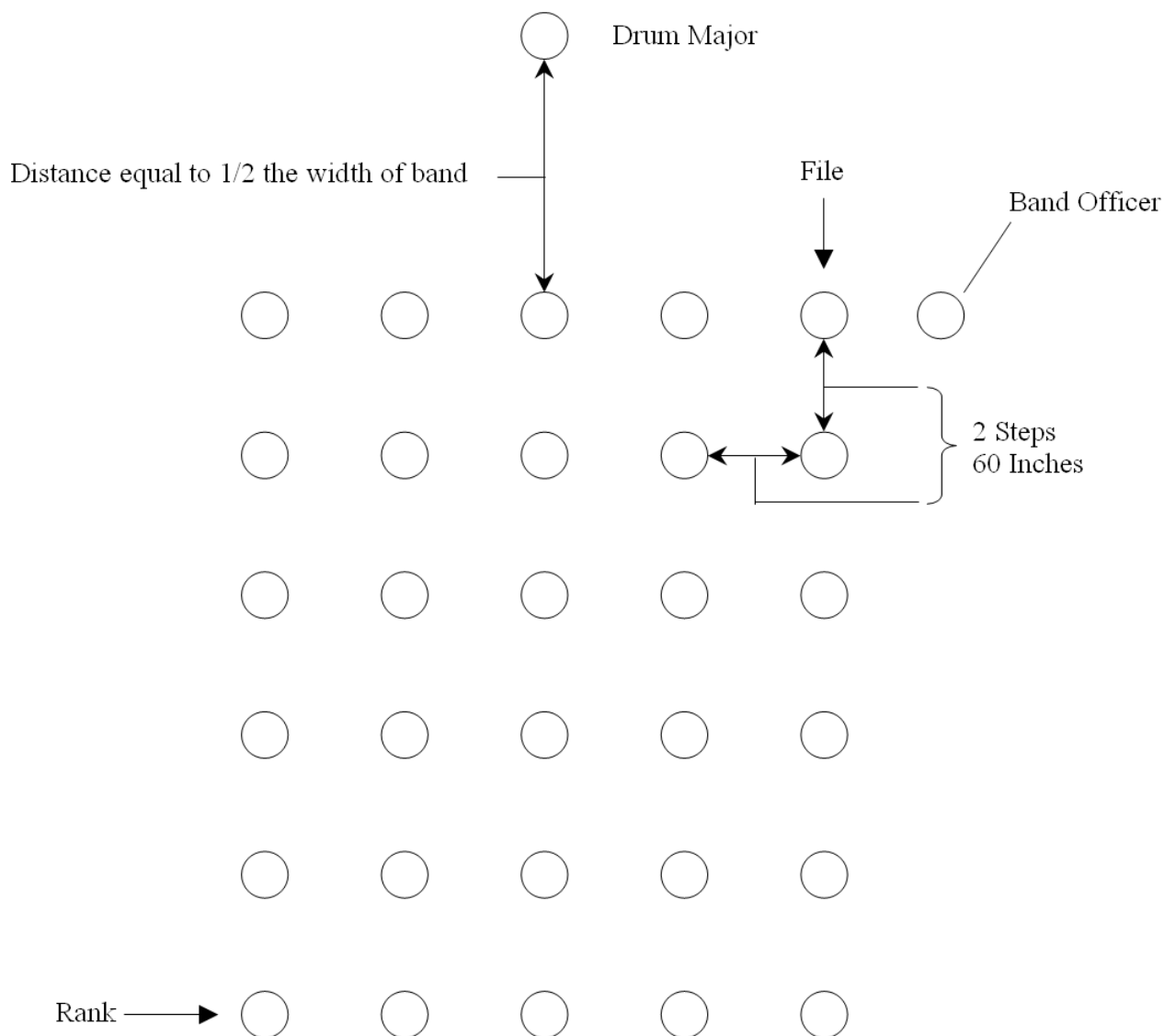


8.4.4. Seven-Count Cut Off. Officers can use a Seven-Count Cut Off at any time while conducting. The Left hand makes a fist at the level of the Baton or slightly higher to indicate that a Seven-Count Cut Off is about to occur. The Officer then waves the fist to the left as the cue to begin the Seven-Count Cut (**Figure 8.8.**). Both hands drop to the side at the conclusion of the Seven Count-Cut. Band Officers then use a second visual command to execute **Horns Down**.

Chapter 9

CEREMONIAL FORMATIONS

9.1. Normal Ceremonial Band Formation. (Diagram 9.1.)

**Diagram 9.1. Normal Ceremonial Band Formation.**

9.1.1. In the normal ceremonial band formation, band members are 60 inches (two 30-inch steps) apart, front to back and side to side. The distance between them is called Interval. The Drum Major stands a distance from the band that is equal to the 1/2 width of the band. The Band Officer is not included the width of the band. The Band Officer stands 60 inches to the right of the right file, even with the front rank. A band can have as few as 15 members (3 x 5) and a Drum Major or as many as

99 (9 x 11) with a Drum Major. An odd number of files provides a center file on which to dress. The band should always have more ranks than files.

9.1.2. Instrument Placement. Though Band Commanders and NCOICs decide instrument placement, the following is a suggested formation. Place all the trombones in the front rank of the band to allow for the projection of their slides and to reduce the risk of injury when the band halts. Place horns directly behind the trombones, aligned to the right in the second rank for maximum projection. Place piccolos, clarinets and saxophones between the horns and the trumpets, in score order. If the horn rank is not filled, add woodwinds to the horns' left. Place the trumpets behind the woodwinds. Place the percussion behind the trumpets with the bass drum on an exterior file, next to the snare (or tenor) drums. Place euphoniums behind the percussion and sousaphones in the back rank to avoid obstructing the line of sight to the Drum Major's mace commands. Euphoniums can also fill gaps in the percussion and sousaphone ranks. Avoid dividing instrument groups. When necessary, leave any holes in the band in the back rank.

9.1.3. Guide Files. With an odd number of files, the center file is the Guide File. All other files maintain side-to-side alignment using the center file. With an even number of files, the center two files are both Guide Files, with the responsibility of maintaining alignment.

9.2. Arrivals. After the band marches into position, the Drum Major takes the band through a Dressing Sequence. If the Arrival is on a flight line, the band should be positioned as shown in Diagram 9.2. If not on a flight line, see Diagrams 9.3. and 9.4.. If the Arrival is not on a flight line, the band will position in a convenient position within line of sight with the Cordon COT and the arriving vehicles (see Diagram 9.3. and 9.4., with no Pass In Review).

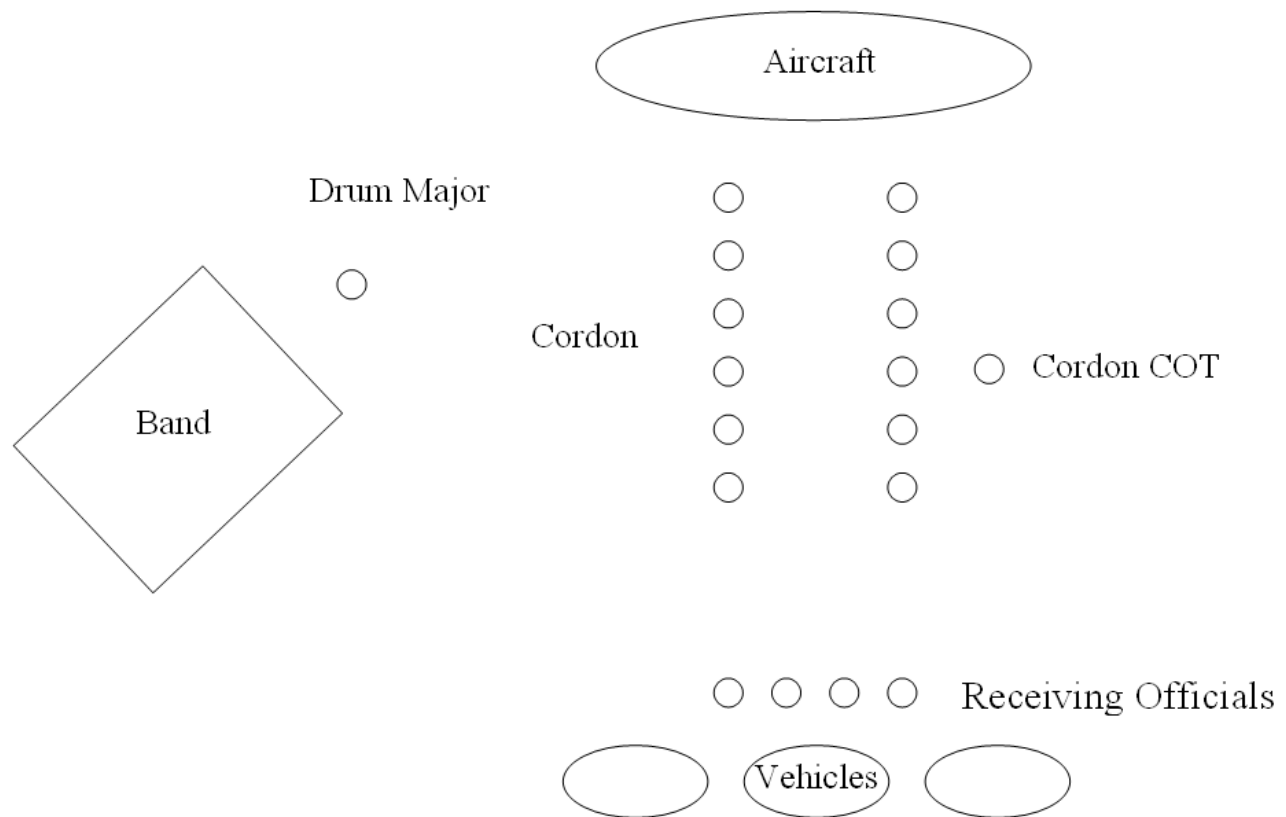


Diagram 9.2. Flight Line Arrivals.

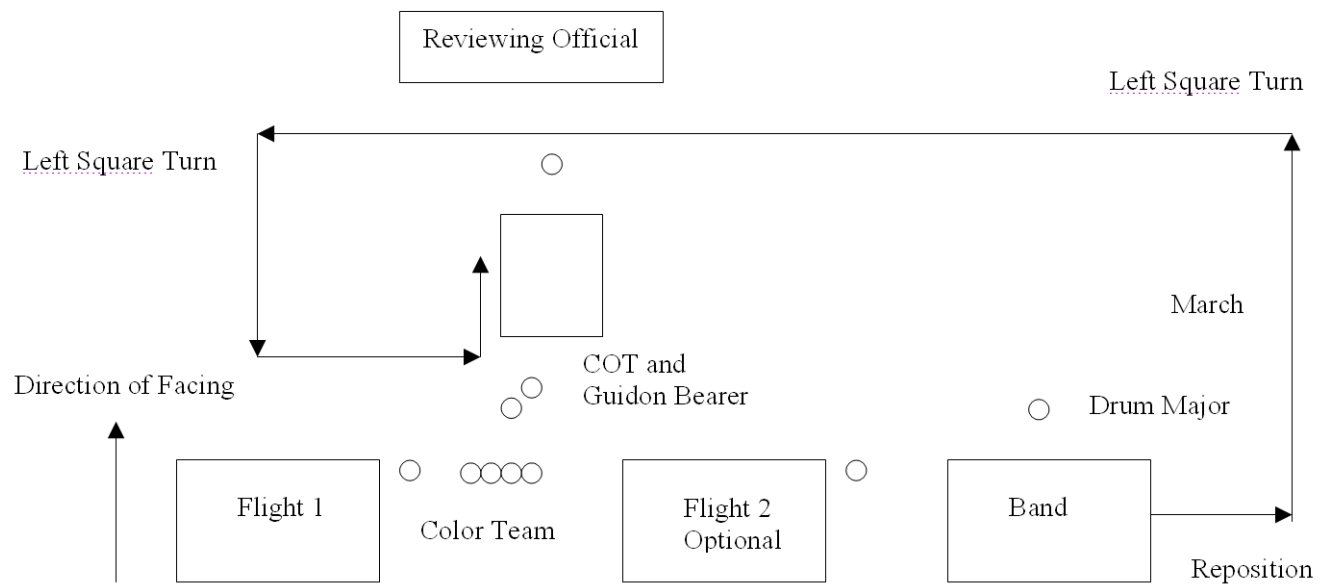


Diagram 9.3. Pass in Review.

9.3. Change of Command Ceremonies. The formation requirements on a change of command ceremony are to be determined by the OIC. The formation may include troops under the command of the transferring officer, other base troops, a band and an Honor Guard. A Color Team, a COT and a Guidon Bearer are required. A typical formation for a change of command ceremony is shown in Diagram 9.3. The arrows show the band's Pass in Review path, if required. If there is not enough room to complete the maneuver, follow Diagram 9.4. The dimensions of the flights and the band are dictated by the OIC. The arrows show the band's path on the Pass In Review if required.

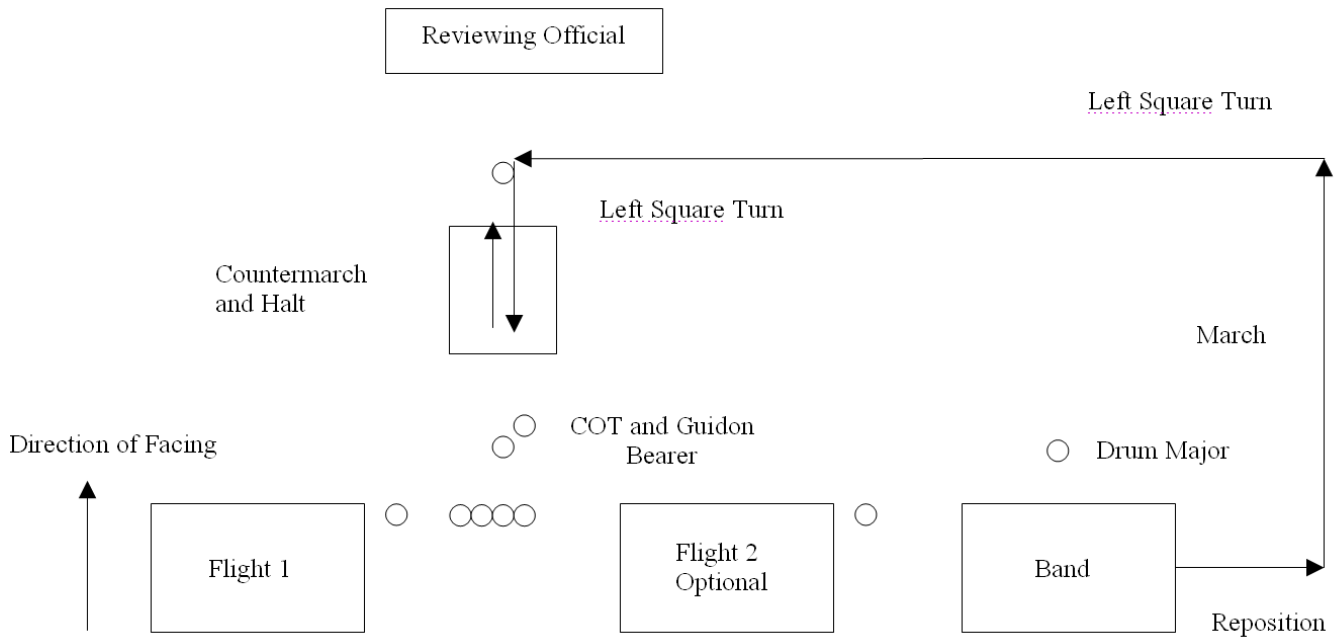


Diagram 9.4. Pass in Review with Countermarch.

9.3.1. There is an alternate position for the band in the center of the formation (see Diagram 9.5.). The Color Team must wheel every time the band moves into or out of this position. The band will march forward for the Pass In Review while the troops perform a regular passing sequence.

9.3.2. For more information regarding the band's role in the change of command ceremony and the Pass In Review, see [Chapter 10](#), Sequences.

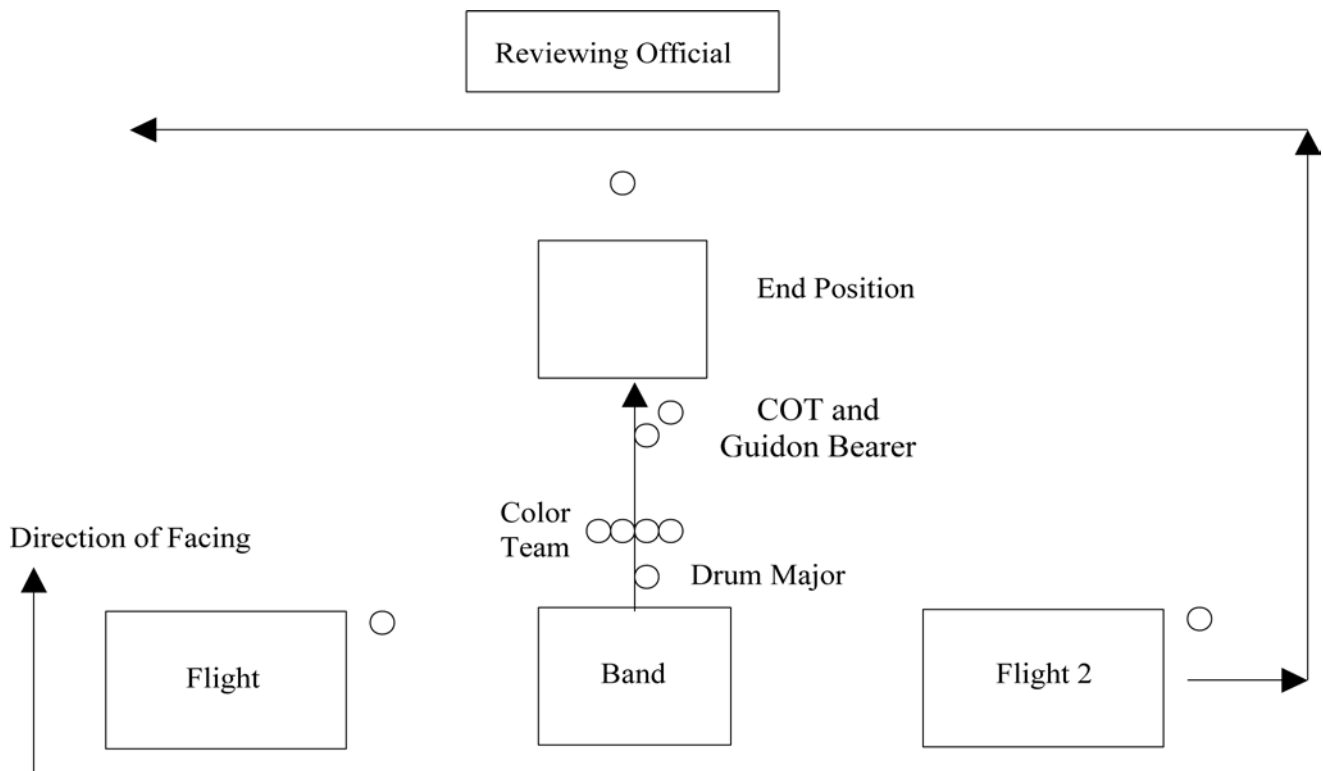


Diagram 9.5. Pass in Review with Alternate Band Position.

9.4. Departures. Departure formations are identical to Arrival formations. Only the sequences change. See section [10.4.](#))

9.5. Funerals. There are two types of funerals, Full Honors Funerals and Standard Honors Funerals. They differ by the type of units involved .

9.5.1. Full Honors Funerals consist of a chapel service with parade to the graveside, a remains transfer (optional), or just a graveside service. Air Force Full Honors Funerals include the following elements:

- 9.5.1.1. Bodybearers team
- 9.5.1.2. Firing party
- 9.5.1.3. Bugler
- 9.5.1.4. Chaplain
- 9.5.1.5. Arlington Lady, representing the Chief of Staff, USAF (Arlington National Cemetery only)
- 9.5.1.6. Escort for Arlington Lady (Arlington National Cemetery only)
- 9.5.1.7. Color guard
- 9.5.1.8. Honor Guard Flight (number depending on rank of deceased)

9.5.1.9. Band

9.5.1.10. Army Caisson team

9.5.2. Standard Honors Funerals contain the basic elements required for a funeral service. Standard Honor Funerals are usually graveside ceremonies that may include a chapel service. Air Force Standard Honor Funerals include the following elements:

9.5.2.1. Bodybearers team

9.5.2.2. Firing party

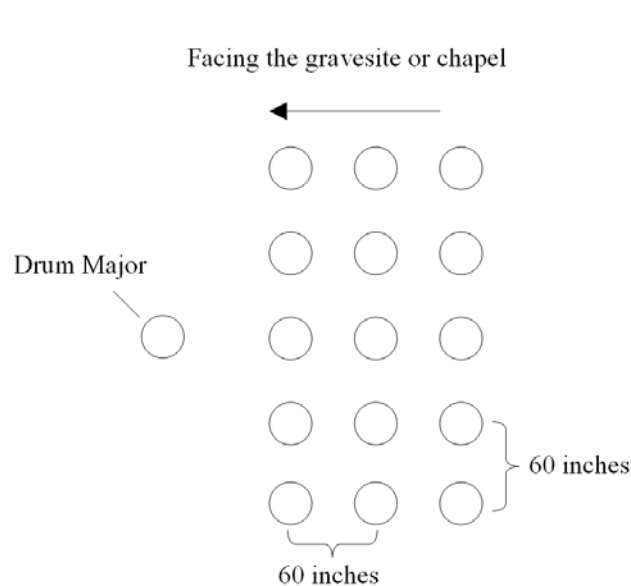
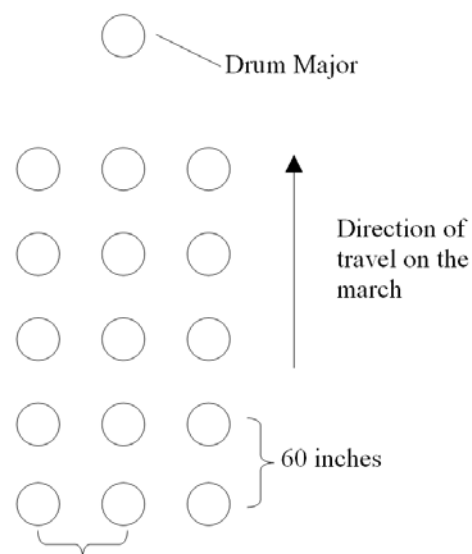
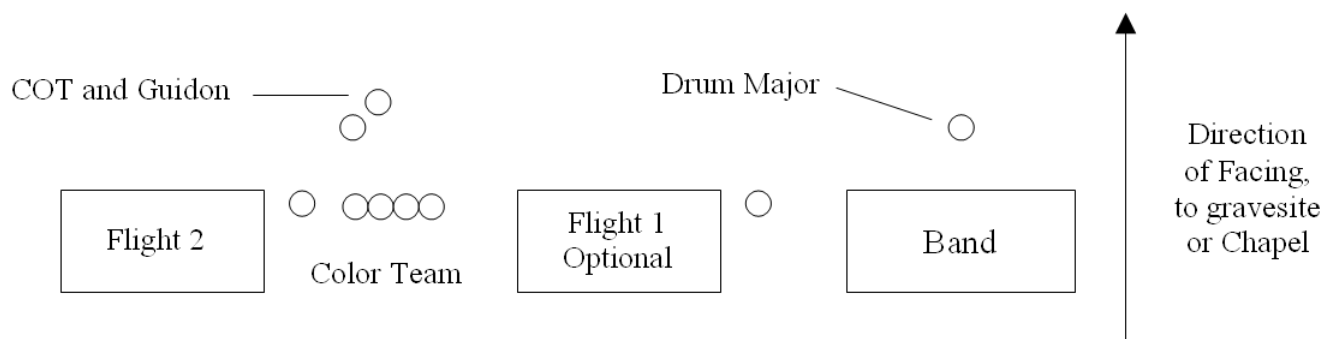
9.5.2.3. Bugler

9.5.2.4. Chaplain

9.5.2.5. Arlington Lady, representing the Chief of Staff, USAF (Arlington National Cemetery only)

9.5.2.6. Escort for Arlington Lady (Arlington National Cemetery only)

9.5.3. Full Honors Funerals. A band for a full honors funeral should have a minimum of 15 members (brass and percussion) and a Drum Major. Core instrumentation is four trumpets/cornets, two horns, three trombones, one euphonium, one sousaphone, one tenor drum and one bass drum. Diagram 9.6. shows a 15-member band facing the gravesite or chapel, with the Drum Major in front. Diagram 9.7. shows an 18-member band with the Drum Major at the top of the column. The Drum Major is four steps from the band (three ranks + one to create a right triangle). The band members are at a two-step interval (front to back and side to side). This formation is most convenient as it fits between grave-stones in most cemeteries. The bugler for Taps should be in the center file, so when he/she falls out, the hole will not be as noticeable. These formations are part of the Funeral Escort and consist of a COT, a Guidon Bearer, a Band, a Color Team, a flight (or two) of troops (or Honor Guard), the Casket Bearers, the Caisson and a Chaplain. If the deceased was a General Officer, the formation can also have the deceased's personal colors. The COT will march at the top of the column with the Guidon Bearer two steps behind and one step to the left. The Drum Major and band are 12 steps behind the COT. The band will be in three files (four steps wide) and the Drum Major stands four steps in front of the band. If more than one flight is in the Escort, then the first flight is six or more steps behind the band. If only one flight is present, the Color Team is 6 or more steps behind the band. The Color Team contains the American flag, the Air Force flag and two rifle bearers, as prescribed by the Flag Code. The flight of troops or Honor Guard is six or more steps behind the Color Team. The Flight Commander stands four steps in front of the flight, as the flight is three files wide (four steps). When this formation is deployed in front of the grave or chapel, it will be arranged as follows (Diagram 9.8.). This position can be reversed. Diagram 9.9. shows the order of march in formation. When the Escort arrives at the gravesite, the COT will lead the Escort into position (a pre-arranged position, dictated by the OIC). The COT will then perform a right-angle flank in the direction of the grave and Halt. The Escort will continue until the Color Team directly in front of the COT. The COT will give a Halt and a facing movement to the Escort, so that it is facing the gravesite.

**Diagram 9.6. Funerals, File Formation.****Diagram 9.7. Funerals, Column Formation.****Diagram 9.8. Gravesite, Line Formation.**

9.5.4. Standard Honors Funerals. The formation for a standard honors funeral has no COT, no Guidon Bearer, no band and no additional troops (flights). The Color Team marches at the front of the procession. The Bugler is not part of the procession. The Bugler arrives at the gravesite. At the gravesite, the Bugler should position him/herself as to maintain line of sight with the Chaplain. See [Chapter 7](#), Manual of the Bugle, for more information.

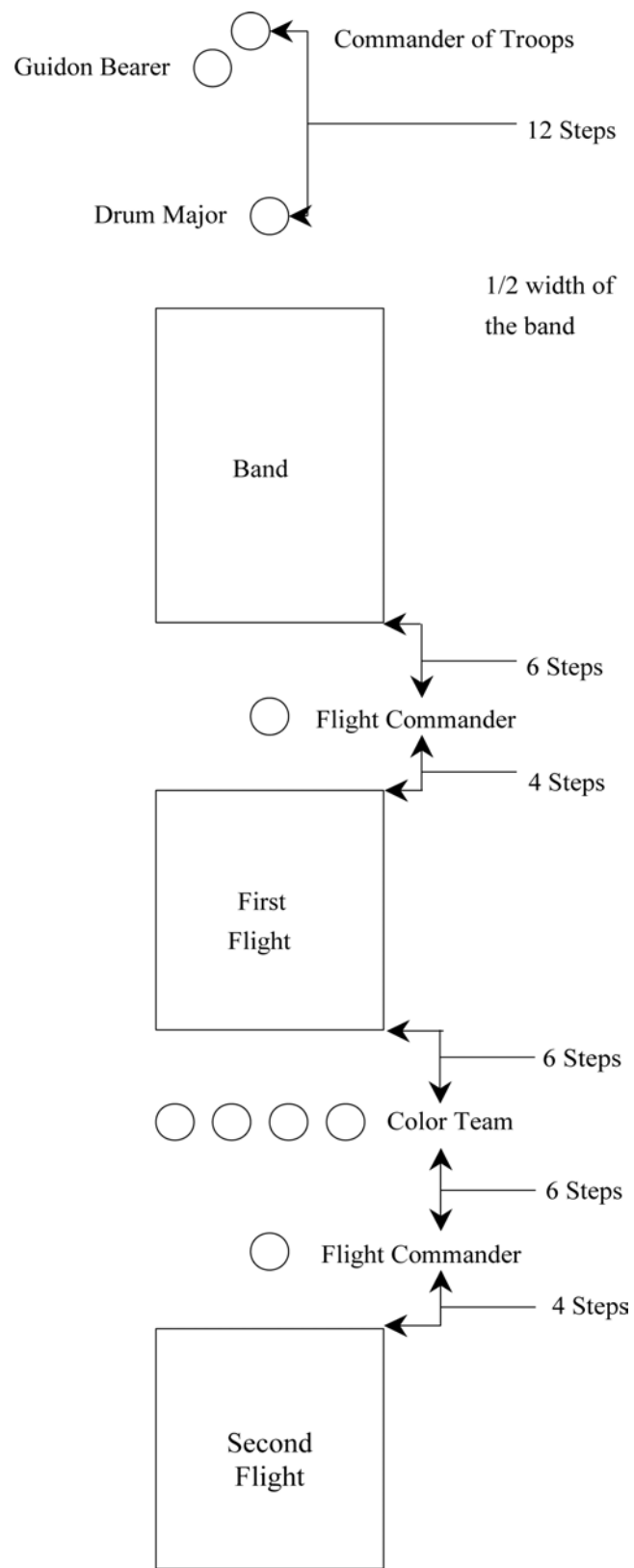


Diagram 9.9. Processions, March Order.

9.5.5. **Modified Funerals.** The formation for a modified funeral (transfer or chapel service) may have any combination of aforementioned elements involved. If there is no COT, the Drum Major takes responsibility for the Escort. If a band is not present, a tenor drummer will serve in the capacity the band. See [Chapter 6](#), Manual of Percussion, for more information. There should always be a Color Team. The Bugler is not part of the procession. The Bugler arrives at the gravesite prior to the event and reports directly to the OIC or NCOIC upon arrival. See [Chapter 7](#), Manual of the Bugle, for more information.

9.6. Joint Service Ceremonies. These formations are identical to Arrivals (see Diagram 9.2.).

9.7. Parades. The number of personnel for the formation in a Parade is determined by the job requirements and the NCOIC or Drum Major. The formation is based on Diagram 3.11.

9.8. Patriotic Openers. A concert formation (traditional concert band seating in score order) should be used when possible. The NCOIC must be aware of the space at the site before the personnel are assigned.

9.9. Retirement Ceremonies. The formation requirements on a retirement ceremony are to be determined by the OIC. The formation may include troops under the command of the transferring officer, other base troops, a band and an Honor Guard. A Color Team, a COT and a Guidon Bearer are required. A usual formation for a change of command ceremony is shown in Diagrams 9.3. and 9.4. The arrows show the band's Pass In Review path. If there is not enough room to complete the maneuver, follow Diagram 9.4. The dimensions of the flights and the band are dictated by the OIC. The arrows show the band's path on the Pass In Review if required.

9.10. Tattoos. Tattoos are generally different from other ceremonies. There is no standard template for a tattoo ceremony. There are, however, certain traditional parts of the ceremony include the March-On, Presentation of Command, Inspection, Featured Troops Section, Pass In Review, Retirement of Colors, Sound Tattoo, Casing/Folding of Colors, Taps and March-Off. Bearing this in mind, the formation for a Tattoo can have any number of troop formations. The band may even be seated at the site and not march in the ceremony. The formation must include a Color Team, a COT (adjutant) and whatever troops are featured in the ceremony.

9.11. Wreath Laying Ceremonies. The formation for an Air Force Wreath Laying Ceremony requires that the band be near the site where the wreath is being laid (see Diagram 9.10.).

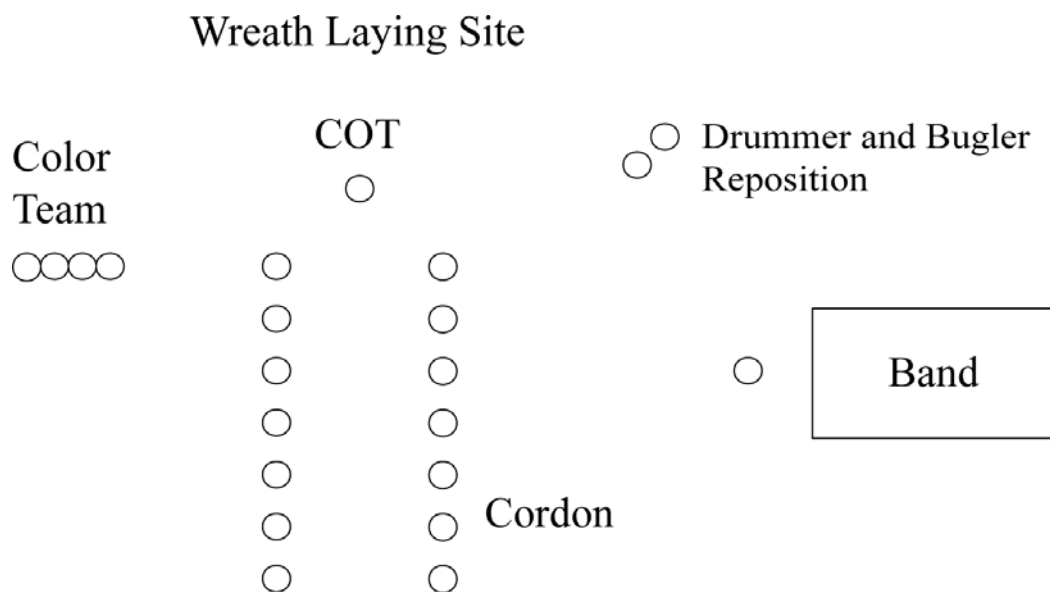


Diagram 9.10. Wreath Laying Site Position.

There are sometimes two Color Teams, one on either side of the cordon. The band should maintain line of sight to the COT at all times.

Chapter 10

SEQUENCES

10.1. Arrivals.

Sequence Synopsis (Arrivals for Dignitaries and Officials)

Full Honor Arrival with Award (Outdoor)

1. Band in place
2. Arrival of Dignitary
3. Pre-Ceremony Briefing
4. Opening Remarks
5. Arrival Fanfare
6. Troops march on, "Trombones Triumphant"
7. Presentation of Command
8. Musical Honors
9. Inspection of Troops, "Invercargill"
10. Advancement of Colors, "Trio, National Emblem"
11. "To the Color"
12. Medal Presentation
13. Posting of the Colors, "Grand Old Flag"
14. Foreign Anthem
15. Closing Remarks
16. "Air Force Song"
17. Departure

Full Honor Arrival without Award (Outdoor)

1. Band in place
2. Arrival of Dignitary
3. Pre-Ceremony Briefing
4. Opening Remarks
5. Arrival Fanfare
6. Troops march on, "Trombones Triumphant"
7. Presentation of Command
8. Musical Honors
9. Inspection of Troops, "Invercargill"
10. Foreign Anthem
11. US Anthem
12. Closing Remarks
13. "Air Force Song"
14. Departure

Full Honor Arrival with Award (Indoor)

1. Arrival of Dignitary
2. Pre-Ceremony Briefing
3. Opening remarks
4. Arrival Fanfare
5. Presentation of Command
6. Musical Honors
7. Inspection of Troops,
"Trombones Triumphant"
8. Medal Presentation
9. Foreign Anthem
10. US Anthem
11. Closing remarks
12. "Air Force Song"
13. Departure

Full Honor Arrival without Award (Indoor)

1. Arrival of Dignitary
2. Pre-Ceremony Briefing
3. Opening remarks
4. Arrival Fanfare
5. Presentation of Command
6. Musical Honors
7. Inspection of Troops,
"Trombones Triumphant"
8. Foreign Anthem
9. US Anthem
1. Closing remarks
11. "Air Force Song"
12. Departure

10.1.1. The band forms up on the command **Fall In**. The Drum Major gives **Attention**.

10.1.2. **Forward March** to site if outdoors. If needed, use the **Wheel Turn** or **Square Turn** to move into position. The Drum Major gives **Halt**.

10.1.3. The Drum Major will take the band through a dressing sequence. The band then sounds Attention, followed by Adjutant's Call and a March On selection to signal troops to march into position if they are not already formed up

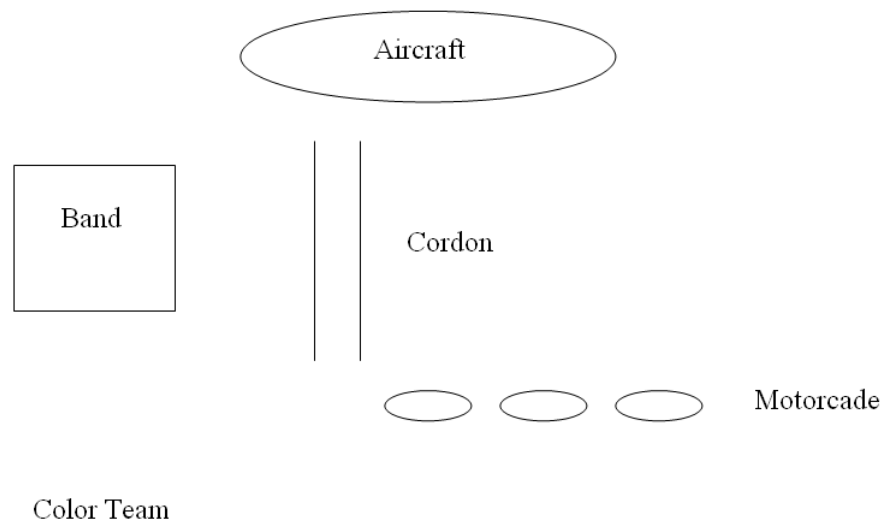


Diagram 10.1. Arrivals.

10.1.4. The band will then be placed at **Parade Rest** until the plane/vehicle/official party arrives at the site. If the Colors are not pre-positioned, the band may play the Colors into position. The band may then play a pre-ceremonial concert of march selections.

10.1.5. Plane/vehicle/official party arrives (see Diagram 10.1.). The band is given **Attention**. A fanfare may be played while the official party moves into position.

10.1.6. Once the official party is in position, the COT gives **Present Arms**. The Drum Major gives **Horns Up**.

10.1.7. The band will play one of the following:

10.1.7.1. For a deceased person, play a Hymn to transfer the body.

10.1.7.2. For a deceased General Officer, play four Ruffles and Flourishes and a Hymn to transfer the remains to a vehicle.

10.1.7.3. For a deceased President, play four Ruffles and Flourishes, "Hail to the Chief" (short version) and a Hymn to transfer the remains to a vehicle.

10.1.7.4. For The President, four Ruffles and Flourishes and "Hail to the Chief" (short version) must be played as the President departs vehicle or plane.

10.1.7.5. For a U.S. dignitary or military officer, play a fanfare. Once the official party is in place, play the appropriate Honors and the National Anthem.

10.1.7.6. For a foreign dignitary or military counterpart, play a fanfare. Once the official party is in place, play the appropriate Honors, the foreign Anthem and the National Anthem.

10.1.8. After the Presentation of Command, the band renders musical Honors (if appropriate) and plays an appropriate march for the Inspection of Troops. The Drum Major gives **Horns Down**.

10.1.9. The COT signals the Advancement of the Colors. The Drum Major gives **Horns Up** and the band plays "Trio, National Emblem." The Drum Major gives **Horns Down**.

10.1.10. Following the COT's Present Arms, the Drum Major may give **Horns Up** to the trumpet section only in order to play "To The Color" if appropriate.

10.1.11. A brief medal presentation may follow "To The Color."

10.1.12. The COT signals for the Posting of the Colors. The Drum Major gives **Horns Up** and the band will play "Grand Old Flag." The Drum Major may or may not give **Horns Down**.

10.1.13. The COT gives **Present Arms**. The Drum Major gives **Horns Up**, if necessary and the band plays the appropriate Anthems, first the foreign Anthems and then the U.S. Anthem. The Drum Major then executes an About Face, salutes, executes another About Face and gives **Horns Down**.

10.1.14. The narrator, if used, issues the closing remarks. The Drum Major gives **Horns Up** and the band plays "Air Force Song" (during Air Force ceremonies).

10.1.15. As the official party leaves, it may be appropriate to play a march, "Bravura" or another march. The Drum Major gives **Horns Down**. Once the official party leaves, the Drum Major gives an **About Face** if necessary outdoors.

10.1.16. If outdoors, the Drum Major gives a **Forward March** to leave the site and **Halt** when the band is sufficient distance away. The Drum Major then gives **Dismissed**.

10.1.17. Air Force Full Honors Remains Arrival Ceremony Sequence

Without Remarks

With Remarks

1. Pre-Ceremony Formation
2. Aircraft Arrival
3. March-On/Dressing Sequence
4. Remains Positioning
5. Honors
6. Remains Transferred/Hymn
7. Departure

1. Pre-Ceremony Formation
2. Aircraft Arrival
3. March-On/Dressing Sequence
4. Remains Positioning
5. Honors
6. Remains Transferred/Hymn
7. National Anthem
8. Remarks/Departure

10.1.18. Joint Service Full Honors Arrival CeremonyNon-Flight Line

1. Pre-Ceremony Events
2. March-On
3. Presentation of Colors
4. Officer's Dressing Sequence
5. Pre-Ceremony Concert
6. Arrival of Dignitary
7. Honors
8. Inspection of Troops
9. National Anthem(s)
10. Departure Sequence
11. Retirement of Colors/
Dismissal

Flight Line

1. Pre-Ceremony Events
2. Aircraft Arrival
3. March-On/Dressing Sequence
4. Fanfare
5. Anthems
6. Departure

10.2. Change of Command Ceremonies.Sequence Synopsis (Change of Command Ceremony)

1. Band in place
2. Opening remarks
3. Arrival, Fanfare #1
4. Adjutant's Call
5. March On, "Trombones Triumphant" or appropriate march
6. Dressing Sequence
7. Sound Off
8. Officers Center
9. Presentation of Command
10. Musical Honors (General only)
11. Inspection of troops, "Invercargill"
12. Advancement of Colors, "Trio, National Emblem"

13. National Anthem
14. Invocation (when authorized)
15. Award Presentation
16. Change of Command
17. Posting of Colors, "Grand Old Flag"
18. Remarks
19. Pass In Review (when authorized)
20. Closing Remarks
21. Musical Tribute (when authorized, limit one song from authorized list)
22. Air Force Song
23. Departure of the Official Party, "Bravura" or appropriate march

10.2.1. The band forms up near the performance site when the Drum Major gives the command **Fall In**.

10.2.2. The Drum Major gives **Forward March** and the band marches into position on a drum tap. Once in position, the Drum Major gives **Halt**.

10.2.3. The Drum Major begins the dressing sequence. Once finished, the Drum Major gives the band **Parade Rest** until the retiree is ready to take his/her place. The band is given **Attention**.

10.2.4. The Drum Major gives **Horns Up** and the band plays a Fanfare when the retiree is brought forward. The drum roll near the end continues until the retiree takes his/her place, at which time the band plays the last bars of the Fanfare.

10.2.5. The band plays a march to bring the troops into position, ending with a Seven-Count Cut Off. Drum Major then gives **Horns Down**. The troops then go through a dressing sequence. The band may be given **Parade Rest** while the other troops dress their formations. The band must be at **Attention** by the time the troops are dressed. If a General Officer is present, the Drum Major will give **Horns Up** to play Musical Honors.

10.2.6. The COT presents the command and musical Honors are played if a General Officer is present.

10.2.7. The Drum Major gives **Horns Up** if they are not up already to play for the inspection of troops. Once the troops have been inspected, the Drum Major gives a Seven-Count Cut Off and gives **Horns Down**.

10.2.8. The COT signals the advancement of the Colors. The band plays the trio to "National Emblem." The Drum Major then gives a Seven-Count Cut Off and **Horns Down**.

10.2.9. An invocation will follow if authorized.

10.2.10. An award presentation takes place. The band remains at Attention.

10.2.11. The actual change of command takes place.

10.2.12. The COT signals the posting of the Colors. The Drum Major gives **Horns Up** and the band plays *You're a Grand Old Flag*. The Drum Major gives a Seven-Count Cut Off and **Horns Down**. The band and troops are placed at **Parade Rest**.

10.2.13. Comments by the host, the incoming commander and the departing commander. The COT or the Drum Major may, during the course of the ceremony, give Parade Rest to the band for safety reasons due to fatigue.

10.2.14. The COT then gives the all troops **Attention** for the Pass in Review. The band must now be repositioned; The Drum Major gives the band **Right Face, Forward March, Halt and Left Face**. The band is now in position.

10.2.15. COT The Drum Major gives **Horns Up** as the COT begins to make his/her way to the front of the band in order to lead the pass in review. Once in position, the COT gives **Forward March** and the band steps off with "Queen City" or another appropriate Pass in Review march.

10.2.16. The band executes a **Left Square Turn** to pass in front of the official party and a **Left Square Turn** and **Wheel Countermarch** to position themselves in front of the official party. The band **Halts**, but continues to play as troops march off. Once the troops are gone, the Drum Major gives a Seven-Count Cut Off and gives **Horns Down**, unless a musical tribute is authorized. In this case, horns stay up to play one tribute selection, after which horns come down.

10.2.17. Following Air Force ceremonies, the Drum Major gives **Horns Up** and the band plays *The Air Force Song* one time through with the tag ending (see [Chapter 12](#), Ceremonial Music).

10.2.18. Following most ceremonies, the instruments stay up and the band plays *Bravura* or an appropriate march as the official party departs. Once they have departed, the Drum Major gives **Horns Down** and the band is either given a facing movement or **Forward March** to depart. The Drum Major then gives **Halt** and **Dismissed** once the band is a sufficient distance away.

10.3. Departures.

10.3.1. The band forms up on the command **Fall In**. The Drum Major gives **Attention**.

10.3.2. The Drum Major gives **Forward March** to the site, a **Square Turn** to move into position and **Halt**.

10.3.3. The Drum Major takes the band through a dressing sequence.

10.3.4. The band is then placed at **Parade Rest** until the vehicle arrives at the site.

10.3.5. When the official party vehicle arrives, the Drum Major gives the band **Attention**.

10.3.6. The Officer moves into position. The Officer gives **Present Arms**. The Drum Major gives **Horns Up**.

10.3.7. The band plays one of the following:

10.3.7.1. For a deceased person, play a Hymn to transfer the remains to a vehicle or plane.

10.3.7.2. For a deceased General Officer, play four Ruffles and Flourishes and a Hymn to transfer the remains to a vehicle or plane.

10.3.7.3. For a deceased President, play four Ruffles and Flourishes, "Hail to the Chief" (short version) and Hymn to transfer the remains to vehicle or plane.

10.3.7.4. For the President, four Ruffles and Flourishes and "Hail to the Chief" (short version) must be played as the President departs his/her means of conveyance.

10.3.7.5. For a U.S. dignitary or military officer, play a fanfare, the appropriate Honors and the National Anthem.

10.3.7.6. For a foreign dignitary or military counterpart, play a fanfare, the appropriate Honors, the foreign Anthem and the National Anthem.

10.3.8. The Drum Major then gives **Horns Down**.

10.3.9. Once the official party leaves, the Drum Major gives an **About Face**.

10.3.10. The Drum Major gives a **Forward March** to leave the site and a **Halt** when the band is sufficient distance away. The Drum Major then gives **Dismissed**.

10.3.11. Air Force Full Honors Remains Departure Ceremony

1. Pre-Ceremony Formation
2. Arrival of Motorcade
3. Personnel Positioning
4. Honors
5. Remains Transferred/Hymn
6. March Off
7. Departure

10.4. Funerals.

10.4.1. Full Honors Funerals. There are three versions of Full Honors Funerals: Graveside Service, Chapel Service and Transfer Service. The Chapel and Transfer Services have all the segments of the Gravesides Service with a few extra segments intertwined. Since the Graveside Service is the least complex, its sequence is described first. In all cases, when a Commander of Troops' (COT) command applies to the band, the Drum Major echoes the command.

10.4.1.1. Graveside Service. A graveside service only involves the transfer of the remains from the caisson to the gravesite.

Graveside Service Sequence Synopsis

1. Arrival of remains
2. Flyover (when authorized)
3. Musical Honors (General only)
4. Transfer of remains to grave (Hymn)
5. Medal Presentation (when authorized)
6. Religious/Interment Service
7. Military Honors (3 Volleys and Taps)
8. Personal Color Furling and Casing
(General only - drum roll)
9. Air Force Hymn
- 10 US Flag folding and presentation
11. Band and troops depart

10.4.1.1.1. Placement and Formation. The Escort formation and placement is determined before the ceremony begins. Before the arrival of the remains, the Band and Honor Guard troops fall in at the designated assembly area. The Drum Major determines the proper placement of instruments in the band formation based on available personnel. The band will not be in column march, but formed up in file formation (see Diagram 9.1.). The direction (facing) of the Escort formation is also determined by the location of the grave. The Honor Guard will be to the left or right of the band, with space left between them for the Colors to march in. The Commander of Troops (COT) will be in front of the formation, centered with the Guidon, facing the formation.

10.4.1.1.2. Posting of Colors. The Colors are posted 10 minutes prior to the arrival of the remains. The Drum Major gives **Stand By** to the band. The COT gives the Escort formation Attention from Parade Rest. The COT gives the command **Advance the Colors** and the Colors march in a route step to the center of the formation, between the band and the Honor Guard, placing them in a rank facing the COT. The Drum Major and COT salute the U.S. Flag at the COT's order to **Present Arms**. They return to the position of Attention with the COT's command **Order Arms** and give their flights a command for **Rest** while awaiting the arrival of the remains.

10.4.1.1.3. Transfer of Remains to the Gravesite. Once the hearse or other vehicle arrives at the gravesite, the COT gives the Escort **Attention** to prepare for the transfer of remains from the caisson to the grave. The band is given **Horns Up** when the body bearers are ready to transfer the remains from the caisson to the grave. Following **Present Arms**, the band plays a hymn for the transfer of remains. If the hymn ends while the bearers are still carrying the remains to the grave, the Drum Major may either signal the band to repeat the hymn or cue the

tenor drummer to play a roll until the remains are placed on the grave. The Drum Major will cue the drummer to end the roll with the saluting hand (Fig. 56). The COT gives a command for **Order Arms** after the transfer is complete and the hymn has ended. This may or may not result in a **Parade Rest** from the COT, depending on whether the Chaplain performs Honors first, before or after the graveside eulogy. If Honors are rendered first, there will be no Parade Rest. If this is the case, the Bugler should leave the formation immediately to position him/herself for Taps. If Parade Rest is to be given, the Bugler should wait until after the command to leave the formation. If there is no Parade Rest, the band remains at Attention until the ceremony is complete. If Honors are after the eulogy, as is usual, Parade Rest is given. This gives the band time to change its music and for the bugler to leave the formation and reposition for Taps.

10.4.1.1.4. Honors. The Chaplain salutes; this is the cue for the COT to give the Escort **Attention**. The Drum Major and COT then salute and the seven-member firing party fires three volleys. The bugler then sounds Taps. Once Taps is complete, the COT gives **Order Arms**. This command ends Honors.

10.4.1.1.5. Completion of Ceremony. The Drum Major faces the band, gives **Horns Up** and the band plays the *Air Force Hymn* while the casket bearers fold the flag that was draped over the remains. Once the *Hymn* is complete, the Drum Major gives the band **Horns Down** and faces the grave. When the flag is handed to the family, the casket bearers leave the gravesite and march to the dispersal site. The COT gives a command to face the Escort toward the direction of the dispersal site. As the COT repositions with the Guidon Bearer at the top of the column, the Drum Major commands a drum tap. When the COT arrives at the top of the column, he faces the Escort and commands **Forward March** and the Escort marches back to the dispersal area. When the Escort arrives at the dispersal site, the COT flanks off the formation and Halts to give the Escort **Mark Time March**. The COT commands **Halt** followed by a command to face the Escort toward him. The Drum Major repositions in front of the band. The COT gives **Present Arms**, **Order Arms** and **Dismiss/Retire the Colors**. The COT tells the flight commanders, including the Drum Major, to take charge of their flights. If the COT is an officer, the Drum Major salutes before dismissing the band.

10.4.1.2. Modified Graveside Service. A modified graveside service involves only the transfer of the remains from the caisson to the gravesite. In lieu of a full ceremonial band, a drummer is present to play the body from the hearse to the gravesite and a bugler is present to sound Taps.

10.4.1.3. Chapel Service. A chapel service involves the Escort beginning the funeral at the chapel where the service for the deceased is held.

Chapel Service Sequence Synopsis

1. Arrival of Remains
2. Musical Honors
(General Officer or equivalent)
3. Remains Transferred into Chapel (Hymn)
4. Chapel Service
5. Remains Transferred onto Caisson (Hymn)
6. Funeral Procession to gravesite (March)
7. Arrive at gravesite
8. Flyover (when authorized)
9. Musical Honors
(General Officer or equivalent)
10. Transfer of remains to gravesite (Hymn)
11. Medal Presentation (when authorized)
12. Religious/Interment Service
13. Military Honors (3 Volleys and Taps)
14. Personal Color Furling and Casing
(General only - drum roll)
15. Air Force Hymn
16. US Flag folding and presentation
17. Band and troops depart

10.4.1.3.1. Placement and Formation. Same as Graveside Service, paragraph [10.4.1.1.1](#).

10.4.1.3.2. Posting of Colors. Same as Graveside Service, paragraph [10.4.1.1.2](#).

10.4.1.3.3. March to the Chapel. When a signal from the Chapel is given, the Drum Major gives the band the command **Stand By**. The COT will then give the Escort **Attention**. The Drum Major commands a **Drum Tap**. The COT gives the Escort **Forward March** and the Escort marches to the Chapel. The COT gives **Mark Time March** when the Colors in the Escort formation are centered in position at the front of the Chapel, followed by **Halt**. Both **Mark Time March** and **Halt** are repeated with a Mace command. The drum tap ends on Halt and the tenor drummer(s) bring in their sticks for the position of Attention on the last step of Mark Time March. The COT gives **Left Face** or **Right Face** to face the Escort toward the Chapel. The COT gives **Parade Rest** before the arrival and transfer of the remains; the percussion section then sets down their instruments. The bass drum is set down on the ground in a stable position with the drumhead facing the Chapel entrance.

10.4.1.3.4. Transfer of Remains from Vehicle to Chapel. When the remains are ready to be transferred to the chapel, the COT calls the Escort to **Attention**. The COT gives the command for **Present Arms** as the bearers begin to move the remains towards the Chapel. The Drum Major then gives the band **Horns Up**, followed by a hymn during the transfer of the remains from the vehicle to inside the Chapel. The Drum Major gives **Horns Down** following the hymn. After the COT gives **Order Arms**, the band may reposition to another location during the chapel service.

10.4.1.3.5. Transfer of Remains from Chapel to Caisson. When the doors of the Chapel open, the COT commands the Escort to **Attention** and gives the command **Present Arms** as bearers begin to move the remains towards caisson from the Chapel. The Drum Major then gives the band a cue for **Horns Up**, followed by a hymn during the transfer of the remains from the Chapel to the caisson. The Drum Major cues **Horns Down** following the hymn. After the COT gives **Order Arms**, the band may change its music for the next selection.

10.4.1.3.6. Procession to the Gravesite. After the bearers secure the remains onto the caisson and the deceased's family is ready, the COT gives the Escort **Attention** followed by a facing movement to face the Escort in the direction of the route to the grave. As the COT, Guidon bearer and Drum Major reposition to the front of the Escort, the Drum Major will either give **Horns Up** for a musical selection or signal for a drum cadence or drum tap. It is traditional to begin the procession with a musical selection. A cadence is usually called if starting off on pavement. The drum tap is called if the procession not on pavement. The COT then executes an About Face in order to give the command for **Forward March**. This command begins the processional of the remains to the gravesite with the drum cadence, drum tap or musical selection beginning on the step off. If a drum tap is called, the drummers will automatically go to a drum cadence once the Escort marches onto pavement.

10.4.1.3.7. Music Sequence. The sequence for the march includes various marches with a drum cadence played between musical selections. During the drum cadence, the Drum Major gives a mace command for a roll off, which is then relayed vocally to the percussion section by the bass drummer. Each march ends with a Seven-Count Cut Off cued by the Drum Major with the Mace. The bass drummer plays the Cut Off. Following the Cut Off, the tenor drummer plays a drum tap until cued otherwise. As a courtesy, the Drum Major should stop the music if another funeral is in close proximity.

10.4.1.3.8. Transition to Drum Tap. Near the end of the march to the gravesite, the COT and the Guidon bearer will flank off of the formation when the Escort is adjacent to the gravesite. This is the percussion section leader's cue to signal the conclusion of the drum cadence. The solo tenor drummer then plays a drum tap to march the band to the gravesite. At the gravesite, the COT will give **Mark Time March** when the formation is in position followed by **Halt** and a facing movement of **Left Face** or **Right Face** to face the Escort towards the grave. The Drum Major will then place the band at **Parade Rest**. If band members use lyred sheet music, they can change music during Parade Rest.

10.4.1.3.9. Transfer of Remains to Grave. Same as Graveside Service, paragraph [10.4.1.1.3](#).

10.4.1.3.10. Honors. Same as Graveside service, paragraph [10.4.1.1.4](#).

10.4.1.3.11. Completion of Ceremony. Same as Graveside service, paragraph [10.4.1.1.5](#).

10.4.1.4. Modified Chapel Service. For a modified chapel service, where a band is not present, the tenor drummer replaces the band. A bugler is still present to sound Taps. The sequence of events is the same as a chapel service, except that in place of the hymns, the tenor drummer plays a roll. Music is not performed on the march. The tenor drummer plays a continuous drum cadence or drum tap. The drummer takes all commands directly from the COT. For complete information on drummer responsibilities, see [Chapter 6](#), section 2.

10.4.1.5. Transfer Service. A transfer service involves the Escort awaiting the remains at a fixed point in the cemetery to transfer it by caisson to the gravesite.

Transfer Service Sequence Synopsis

1. Arrival of Remains
2. Remains Transfer to Caisson (Hymn)
3. Musical Honors (General Officer or equivalent)
4. Flyover (when authorized)
5. March to gravesite (March)
6. Arrival at gravesite
7. Musical Honors (General Officer or equivalent)
8. Transfer remains from caisson to gravesite (Hymn)
9. Medal presentation (when authorized)
- 10 Religious/Interment Service
11. Military Honors (3 Volleys and Taps)
12. Personal Color Furling and Casing for General Officer or equivalent (drum roll)
13. Air Force Hymn
14. US Flag Folding and Presentation
15. Band and troops depart

10.4.1.5.1. Placement and Formation. Same as Graveside Service, paragraph [10.4.1.1.1](#). The band will lead the formation to the gravesite.

10.4.1.5.2. Posting of Colors. Same as Graveside Service, paragraph [10.4.1.1.2](#).

10.4.1.5.3. Transfer of Remains to Caisson. Once the hearse or other vehicle arrives, the Escort is given **Attention** to prepare for the transfer of remains from the vehicle to the caisson. The band is given **Horns Up** when the body bearers are ready to transfer the remains from the vehicle to the caisson. The COT gives **Present Arms**, faces about and salutes. The band then plays a hymn during the transfer. The COT gives **Order Arms** after the transfer is complete and the hymn has ended. The Drum Major gives horns down once the remains are on the caisson and the hymn is complete. The band may now change music.

10.4.1.5.4. Procession to the Gravesite. Same as Chapel Service, paragraph [10.4.1.3.6](#).

10.4.1.5.5. Music Sequence. Same as Chapel Service, paragraph [10.4.1.3.7](#).

10.4.1.5.6. Transition to Drum Tap. Same as Chapel Service, paragraph [10.4.1.3.8](#).

10.4.1.5.7. Transfer of Remains to Grave. Same as Graveside Service, paragraph [10.4.1.1.3](#).

10.4.1.5.8. Honors. Same as Graveside Service, paragraph [10.4.1.1.4](#).

10.4.1.5.9. Completion of Ceremony. Same as Graveside Service, paragraph [10.4.1.1.5](#).

10.4.1.6. Modified Transfer Service. For a modified transfer service, during which a band is not present, the tenor drummer serves in the capacity of the band. A bugler is still present to sound Taps. The sequence of events is the same as a transfer service, except that in place of the hymns, the tenor drummer plays a roll. No music is performed on the march. The tenor drummer plays a continuous drum cadence or drum tap. The *Air Force Hymn* is not performed at the gravesite. The drummer takes all commands directly from the COT. For complete information on drummer responsibilities, see [Chapter 6](#), section 2.

10.4.1.7. General Officer Funeral. During a General Officer's funeral only, military Honors (including Ruffles and Flourishes and the General's March (see [Chapter 12](#), Ceremonial Music) precedes the playing of a hymn for the transfer of the remains, either onto the caisson during a transfer service or into the chapel during a chapel service. The following sections deal with the specific General Officer procedures during a funeral.

10.4.1.7.1. Chapel In Sequence. The OIC/NCOIC will say **Secure**. The Personal Colors are then uncased or unfurled. The casket bearers take the remains from the hearse or vehicle. The OIC commands **Present Arms** then salutes. If there is a casket, Honors are rendered after the casket is pulled from the hearse. If the remains were cremated, Honors are rendered after the Body Bearers (2) return to their formation with the remains and the American Flag. Musical Honors and the appropriate number of Ruffles and Flourishes are rendered. The casket bearers then step off as the band plays a hymn. The sequence continues as normal.

10.4.1.7.2. Modified Transfer. The OIC/NCOIC will say **Secure**. The Personal Colors are then uncased or unfurled, unless previously unfurled during the chapel In Sequence. Casket Bearers remove remains from the caisson or vehicle. The OIC commands **Present Arms** then salutes. If there is a casket, Honors are rendered after the casket is pulled from the hearse. If the remains were cremated, Honors are rendered after the casket bearers (2) return to their formation with the remains and the American Flag. Musical Honors and the appropriate number of Ruffles and Flourishes are rendered. The casket bearers then step off as the band plays a hymn. The sequence continues as normal.

10.4.1.7.3. Furling of Personal Colors. Once Military Honors are complete at the gravesite, the COT commands **Order Arms** and the Personal Colors Bearer lowers the flag to horizontal. The Personal Colors Bearer may need to reposition to be in line of sight of the family. The Drum Major cues a drum roll as the flag becomes horizontal. The flag is then furled and cased. As the flag comes back up to vertical (right shoulder), the roll either stops or fades into the Air Force Hymn if a band is present.

10.4.2. Standard Honors Funerals. Standard honors funerals include only a color team, firing party, Chaplain, casket bearers and bugler.

Standard Honors Graveside Service Sequence Synopsis

1. Arrival of remains
2. Flyover (when authorized)
3. Transfer of remains to grave
4. Medal Presentation (when authorized)
5. Religious/Interment Service
6. Military Honors (3 Volleys and Taps)
7. Personal Color Furling and Casing
(General only - drum roll)
8. US Flag folding and presentation and Troops depart

Standard Honors Chapel Sequence Synopsis

1. Arrival of Remains
2. Remains Transferred into Chapel
3. Chapel Service
4. Remains Transferred onto Caisson
5. Funeral Procession to gravesite (Drum Tap)
6. Arrive at gravesite
7. Flyover (when authorized)
8. Transfer of remains to gravesite
9. Medal Presentation (when authorized)
10. Religious/Interment Service
11. Military Honors (3 Volleys and Taps)
12. Personal Color Furling and Casing
(General only - drum roll)
13. US Flag folding and presentation
14. Troops depart

Standard Honors Transfer Sequence Synopsis

1. Arrival of Remains
2. Remains Transfer to Caisson
3. Flyover (when authorized)
4. March to gravesite (Drum Tap)
5. Arrival at gravesite
6. Transfer remains from caisson to gravesite
7. Medal presentation (when authorized)
8. Religious/Interment Service
9. Military Honors (3 Volleys and Taps)
10. Personal Color Furling and Casing
(General only - drum roll)
11. US Flag Folding and Presentation
12. Troops depart

10.5. Joint Service Ceremonies. Joint Service Arrivals follow the same format as Arrivals, but may include a Pass In Review. Joint Service Reviews are similar to Joint Service Arrivals, but some parts of the ceremony function differently. For instance, for an Arrival, the fanfare is for the arriving official, but in a Review, the fanfare is for the reviewing official, often the commander of the base at which the Review is performed.

10.6. Parades.

10.6.1. The Drum Major commands **Fall In** and the band falls in at Attention, after which the Drum Major can command **Rest**.

10.6.2. When it is time to step off for the parade, the Drum Major gives the band Attention.

10.6.3. The Drum Major gives **Forward March** and the band marches onto the parade route to a drum cadence.

10.6.4. To signal the band to play, the Drum Major signals for a **Roll Off** during the drum cadence and starts the **Horns Up** command at the beginning of the roll off. On the fifth count of the Roll Off, the mace drops and the band simultaneously gives **Horns Up** together.

10.6.5. At the end of the piece (or at any point in the music), the Drum Major gives a Seven-Count Cut Off. At the end of the Seven-Count Cut Off, the Drum Major gives **Horns Down** and the drum cadence resumes. Throughout the duration of the parade, the Drum Major repeats the sequence of Mace commands: **Roll Off**, **Horns Up**, play a musical selection, **Horns Down**, back into the drum cadence.

10.6.6. Appropriately, Air Force Bands play *The Air Force Song* while passing the reviewing stand. If a General Officer or equivalent is present as a reviewing officer, render the appropriate number of Ruffles and Flourishes before playing *The Air Force Song*.

10.6.7. Band members change their music following **Horns Down** after each musical selection. Music should be held in place by wind clips attached to the folios.

10.6.8. Once the band has reached the end of the parade route, the Drum Major gives **Halt** and **Dismissed**.

10.7. Patriotic Openers.

10.7.1. The band plays appropriate arrival music (Honors, an arrival march or fanfare) as the official party enters.

10.7.2. Band members rise as the Colors are advanced and play the Colors forward with either the trio of *National Emblem* or a drum roll. The band remains still until the Colors are retired or posted.

10.7.3. The Color Team gives **Present Arms**; the band plays the National Anthem.

10.7.4. An Invocation may follow at this time. Following the Invocation, the Colors are either posted or retired with *You're a Grand Old Flag*.

10.7.5. Following the posting/retiring of the Colors, the band may be required to play special music. After this special music, the band quickly and quietly departs the performance site.

10.7.6. For a Patriotic Opener, tubas may be used in place of sousaphones, and percussionists may use concert instruments in place of marching instruments.

10.8. Promotion Ceremonies. Promotion ceremonies recognize the advancement in rank and/or responsibility of an individual. Promotion ceremonies are generally conducted indoors. A quintet and drummer normally support a ceremony of this nature, although a small band may support a promotion ceremony if space permits.

10.9. Retirements.

Sequence Synopsis (Retirement Ceremony)

1. Band in place
2. Opening remarks
3. Arrival, Fanfare #1
4. Adjutant's Call
5. March On, "Trombones Triumphant" or appropriate march
6. Dressing Sequence
7. Presentation of Command
8. Musical Honors (General only)
9. Advancement of Colors, "Trio, National Emblem"
10. National Anthem
11. Invocation (when authorized)
12. Retiree Segment (Awards, Certificates and Letters)
13. Spouse Segment (Certificates and Flowers)
14. Posting of Colors, "Grand Old Flag"
15. Remarks
16. Pass In Review (when authorized)
17. Closing Remarks
18. Musical Tribute (when authorized, limit one song from authorized list)
19. Air Force Song
20. Departure of the Official Party, "Bravura" or appropriate march

10.9.1. The Drum Major gives the command **Fall In**; the band forms up near the performance site.

10.9.2. The Drum Major gives **Forward March**, leads the band into position on a drum tap and gives **Halt**.

10.9.3. The Drum Major takes the band through a dressing sequence. Once complete, the Drum Major gives the band **Parade Rest** until the retiree is ready to take his/her place. The band is then given Attention.

10.9.4. The Drum Major gives **Horns Up** and the band plays a fanfare when the retiree is brought forward. Use a drum roll to fill in this time if the fanfare ends before the retiree is in place. Once the retiree is in place, the band repeats the last bars of the fanfare.

10.9.5. The band plays a march to bring the troops into position, ending with a Seven-Count Cut Off. The Drum Major then gives **Horns Down**. The other troops begin a dressing sequence. The band may be given **Parade Rest** while the other troops dress formations. The band must be given Attention by

the time the dressing sequence is complete. If a General Officer is present, the Drum Major gives **Horns Up** for musical Honors (Ruffles & Flourishes and the General's March).

10.9.6. The COT presents the command and the band renders musical Honors.

10.9.7. The COT signals the advancement of the Colors. The band plays the trio to *National Emblem*. The Drum Major then gives a Seven-Count Cut Off and **Horns Down**.

10.9.8. An invocation will follow if authorized.

10.9.9. The retirement segment and spouse recognition segment follow. The COT gives the troops **Parade Rest** prior to these events and gives **Attention** following.

10.9.10. The COT signals the posting of the Colors. The Drum Major gives **Horns Up** and the band plays *You're a Grand Old Flag*. The Drum Major gives a Seven-Count Cut Off and **Horns Down**. The COT gives the troops **Parade Rest**.

10.9.11. Comments follow by the host, the incoming commander and the departing commander. The COT or the Drum Major may give **Parade Rest** to the band during these comments for safety reasons and to prevent fatigue.

10.9.12. The COT then gives all troops **Attention** for the Pass in Review. If the band's step off position is not directly forward but close to the right edge of the Pass in Review path, it may require repositioning before the Pass in Review starts. Otherwise, it may have to do rapid facing movements within a short span, which may be awkward to execute. Diagrams. 9.3. and 9.4. on pages 50 and 51 show repositioning. In reference to these figures the Drum Major must give the band **Right Face**, **Forward March**, followed by **Left Face** to put the band into a direct forward path.

10.9.13. The Drum Major gives **Horns Up** as the COT begins to make his/her way to the front of the band in order to lead the pass in review. Once in position, the COT gives **Forward March** and the band steps off with "Queen City" or another appropriate Pass in Review march.

10.9.14. The band executes a **Left Square Turn** to pass in front of the official party and a **Left Square Turn** and **Wheel Countermarch** to position themselves in front of the official party. The band **Halts**, but continues to play as troops march off. Once the troops are gone, the Drum Major gives a Seven-Count Cut Off and gives **Horns Down**, unless a musical tribute is authorized. In this case, horns stay up to play one tribute selection, after which horns come down.

10.9.15. Following Air Force ceremonies, the Drum Major gives **Horns Up** and the band plays *The Air Force Song* one time through with the tag ending (see [Chapter 12](#), Ceremonial Music).

10.9.16. Following most ceremonies, the horns stay up and the band plays *Bravura* or another appropriate march as the official party departs. Once they have departed, the Drum Major gives **Horns Down** and the band is either given a facing movement or **Forward March** to depart. The Drum Major then gives **Halt** and **Dismissed** once the band is a sufficient distance away.

10.10. Tattoos. There is no standard template for a tattoo ceremony. There are, however, certain traditional parts of the ceremony that are consistently presented: the March-On, Presentation of Command, Inspection, Featured Troops Section, Pass In Review, Retirement of Colors, Sound Tattoo, Casing/Folding of Colors, Taps and March-Off. Though Tattoo ceremonies are individually designed to meet the needs and criteria for each base or event, a full Tattoo ceremony sequence may include the following:

Sequence Synopsis (Tattoo Ceremony)

1. Band in position
2. Pre-Ceremony Concert (optional)
3. Adjutant's Call
4. March-On, "Trombones Triumphant"
5. Dressing Sequence
6. Presentation of Command
7. Musical Honors (if applicable)
8. Advancement of the Colors "Trio, National Emblem"
9. National Anthem
10. Invocation (when authorized)
11. Posting of the Colors, "Grand Old Flag"
12. Inspection
13. Remarks
14. Featured Troop Segment
15. Pass In Review
16. Retirement of the Colors/Lowering of the Flag
17. Sound Tattoo
18. Casing/Folding of the Colors, drum roll
19. Taps
20. Closing remarks
21. Air Force Song
22. Post-Ceremony music (one march)

10.11. Wreath Laying Ceremonies. An Air Force Full Honor Wreath Laying Ceremony is a ceremony used to honor American dead. If only a drummer and/or bugler are used, they may preposition. If a band is used, the formation of the band must have the tenor drummer and bugler on the exterior of the band, near the wreath laying. The drummer and bugler will reposition before Muffled Ruffles and Taps. After Muffled Ruffles and Taps, the drummer and bugler will go back into the formation.

Sequence Synopsis (Wreath Laying Ceremonies)

1. Band positioned near site
2. Opening remarks
3. Band and troops march on
4. Dressing Sequence
5. Advancement of the Colors
6. Dignitary and host into position
7. Present Arms
8. Foreign Anthem (if required)
9. National Anthem
10. Order Arms
11. Drummer and Bugler into position
12. Wreath placement
13. Present Arms
14. Muffled Ruffles and Taps (when authorized)
15. Order Arms
16. Drummer and Bugler back into formation
17. Dignitary and host leave
18. Posting of the Colors
19. Band and troops depart

10.11.1. The band forms up near the site on **Fall In**. The drummer and bugler must be on the side away from the spectators, nearest the grave or wreath site. Both must be in the same file.

10.11.2. Drum Major gives **Attention** and **Forward March** and the band marches to the site on a stick tap. Once in position near the site, the Drum Major gives **Halt** and **Parade Rest**.

10.11.3. When ready for the ceremony to begin, a speaker announces the arrival of the official party. When the official party arrives, the Drum Major gives the band **Attention**.

10.11.4. The Cordon and Colors come forward. The COT gives **Present Arms**. The Drum Major salutes after the foreign Color Team goes to **Present Arms**. The COT gives **Order Arms**.

10.11.5. The official party comes forward. The COT gives **Present Arms**. The Drum Major gives **Horns Up**. The band plays the Foreign Anthem if the official party includes a foreign dignitary. The band then plays the U.S. National Anthem.

10.11.6. The Drum Major turns and salutes. The COT gives **Order Arms** and the Drum Major gives **Horns Down**.

10.11.7. The drummer gives **Forward March** to the bugler. The drummer and bugler reposition on vocal cadence by the drummer. The drummer gives **Halt** once both are in position.

10.11.8. The official party places the wreath. The COT gives **Present Arms**. The Drummer plays four muffled ruffles. The bugler sounds Taps. Taps is authorized for a wreath placed in honor of the President of the United States or when a foreign official places a wreath on behalf of their country or at a National Monument. After Taps, both salute. The COT gives **Order Arms**. The drummer and bugler return to the formation.

10.11.9. The official party leaves the site. The Colors come forward at the COT's command. The COT gives **Present Arms** and the Drum Major salutes. The COT follows with **Order Arms**.

10.11.10. Following the ceremony, the band leaves the site. In order to change direction, the band may **About Face** and **Forward March**, or **Forward March** and then execute a **Countermarch**. Once the band is sufficient distance away, the Drum Major gives **Halt** and **Dismissed**.

Sequence Synopsis (Promotion Ceremony)

1. Opening remarks
2. Arrival Fanfare
3. Musical Honors
4. Advancement of the Colors, "Trio, National Emblem"
5. National Anthem
6. Posting of the Colors, "Grand Old Flag"
7. Invocation (if authorized)
8. Remarks (host)
9. Pinning of Rank Insignia
10. Oath of Appointment
11. Unfurling/Furling of Personal Colors, drum roll
12. Remarks (honoree)
13. Closing remarks
14. "Air Force Song"
15. Departure, any light, spirited selection

10.12. Band Substitutes for Ceremonies. A brass quintet, with or without drummer, may substitute for a band if resources do not allow a full ceremonial band to be present. All sequences remain the same, but some marches may need to be replaced by music better suited for a small ensemble. A woodwind quintet may be used instead of a brass quintet in some circumstances. Indoor ceremonies such as Arrivals, Departures, Changes of Command, Retirements and Patriotic Openers allow for a brass/woodwind quintet substitution. As occasion warrants, a vocalist may be used with the brass quintet for the National Anthem. Quintet music for ceremonies may be obtained from The USAF Band, Ceremonial Brass. (See [Attachment 3](#) for contact information.)

Chapter 11

TROOP FORMATIONS

11.1. Responsibilities. The responsibilities of troops and units in formation are detailed in AFI 36-2203.

11.2. Command. The COT gives all commands to the overall formation. Each formation's unit Commander or NCOIC then echoes the COT's commands.

11.3. Placement in Formations. Bands are placed at the front of troop formations in column marches such as Parades and Funeral Processions. Bands are placed at the right of troop formations in other ceremonies. Exceptions include some Tattoos and in ceremonies including a Pass In Review, during which the band repositions in the center of the ceremonial area. If only one other flight is used, the Color Team is placed between the band and the other flight. If two or more flights are used in a ceremony, the Color Team is placed between the two units closest to the center of the overall formation; see AFMAN 36-2203 Chapter 6. (Also see Diagram 9.3., [Chapter 9](#) in this manual)

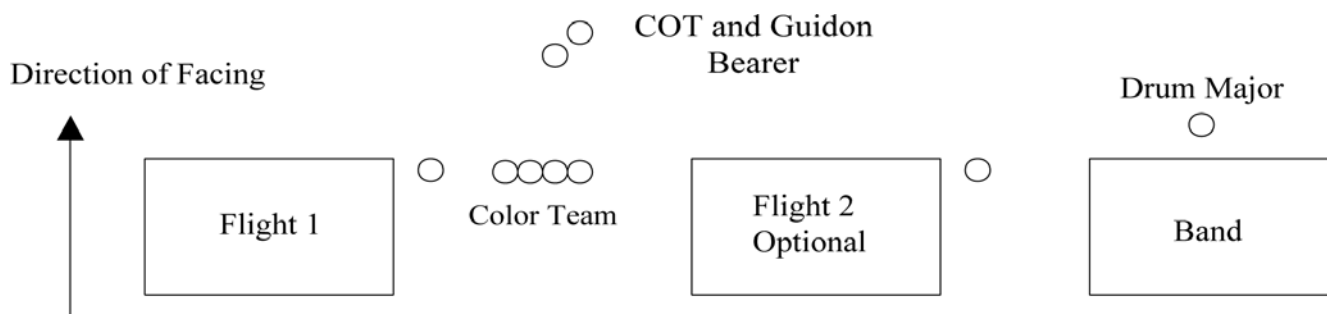


Diagram 11.1. Formation with Honor Guard Flights.

11.4. Honor Guard. Honor Guard flights are often present in ceremonial formations. As Honor Guard flights carry rifles, Honor Guard Commanders may give commands that differ from those given by the COT (such as Right Shoulder Arms, etc.) throughout the course of a ceremony. These commands do not alter or take precedence over the commands given by the COT to the overall formation.

11.4.1. Diagram 11.1 represents two flights and a band, with a Color Team, flight commanders, Guidon Bearer and COT. Ceremonies can include any number of units and the arrangement of the overall music change accordingly. Regardless of the number of participating units, the COT must be centered on the Color Team and the Colors must be centered on the official party. See AFMAN 36-2203, Chapter 6 for detailed information about unit placement in ceremonies.

Chapter 12

CEREMONIAL MUSIC

12.1. Anthems.

12.1.1. The U.S. National Anthem, *The Star-Spangled Banner*. The official Department of Defense version is issued by the Navy Department. The National Anthem should be performed only while the colors are stationary. The National Anthem is never used as a processional.

12.1.2. Music is not required, but may be used for the procession and retirement of the colors in a dignified manner. The trio from "National Emblem" is traditionally used in DoD joint ceremonies. "You're a Grand Old Flag" can also be used in other ceremonial venues. A drum cadence or drum roll is also acceptable.

12.1.3. Protocol Regarding Foreign Anthems. The Military District of Washington (MDW) determines anthem precedence (other than United States National Anthem). When one or more Foreign National Anthems and the United States National Anthem are performed, the United States National Anthem is performed last, except in conjunction with moving colors. For questions regarding anthems, contact The USAF Band, Ceremonial Brass. (See [Attachment 3](#) for contact information.)

12.2. Authorized Musical Tributes. One musical tribute is authorized during a ceremony, regardless of the number of honorees. Choose from the following:

12.2.1. "An American Tribute"

12.2.2. "God Bless the USA"

12.2.3. "Wind Beneath My Wings"

12.3. Bugle Calls. Bugle calls can be sounded on trumpets or cornets when bugles are not available. A useful tool for sending communications over a long distance, they were also important in everyday military life. Today most calls are used in ceremonial settings and at times designated by base commanders. Although troops are no longer maneuvered by the sound of bugles they remain an essential part of our military heritage. Bugle calls are classified into three categories—Warning Calls, Formation Calls, and Service Calls. Sounding bugle calls is an important duty and every effort should be made to sound perfect calls in keeping with the occasion of a military ceremony. Calls should be sounded with conviction, played musically with good intonation and should be performed in place. Calls requiring a hand salute are noted in this section.

12.3.1. Assembly, Reveille, Retreat, Adjutant's Call, To the Color, Ruffles and Flourishes and marches are sounded by multiple trumpeters (or buglers) together. Other calls, as a rule, are sounded by only one trumpeter (or bugler). If resources do not allow for a band to be present, the bugler may play any bugle call as a solo.

12.3.2. Adjutant's Call (Formation Call) signals the adjutant to take his place in front of the formation before a ceremony. Most often, the Adjutant's Call is used before a march-on to establish tempo. Troops will step off after Adjutant's Call on the downbeat of the following march.

ADJUTANT'S CALL



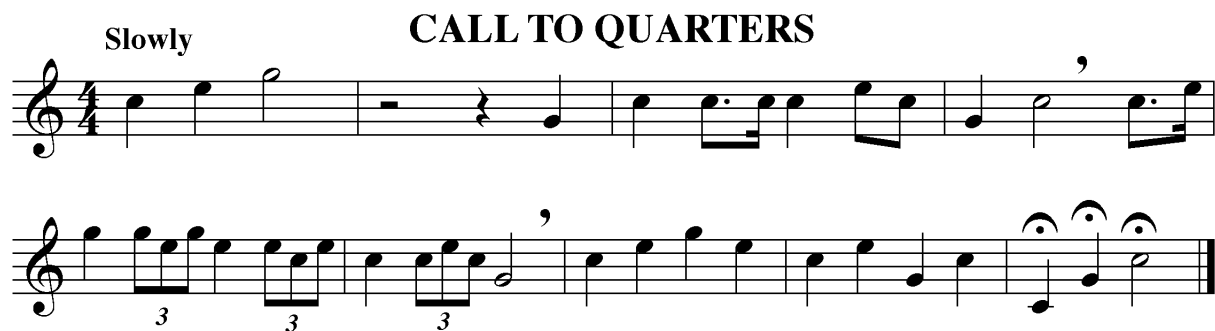
12.3.3. Assembly (Formation Call) is a call to assemble troops in formation.



12.3.4. Attention (Warning Call) is a short call to bring the troops to the position of Attention and to await further orders.



12.3.5. Call To Quarters (Service Call) is sounded for everyone not on duty to be in their quarters preparing for the extinguishing of lights.



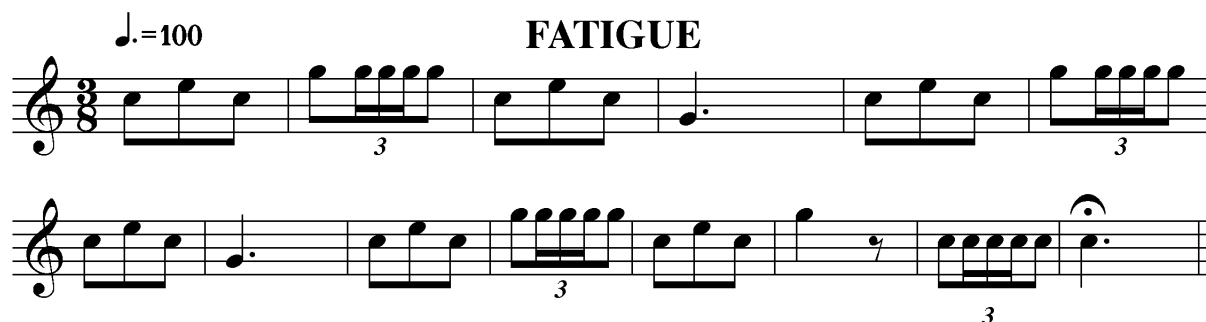
12.3.6. Church Call (Service Call) is a signal that a religious service is about to begin. The call may also be used to announce the formation of a funeral escort.



12.3.7. Drill (Warning Call) is sounded to prepare for drill.



12.3.8. Fatigue (Service or Warning Call) is sounded to prepare for work detail.



12.3.9. First Call (Warning Call) is a preparation call for those who are to participate in a formation or ceremony to get ready. It is also used as a signal for all buglers to assemble.



12.3.10. Flag Officer's March (Service Call) is used to render Honors to a naval Flag Officer. Ruffles and Flourishes always precede the Flag Officer's March. Though normally sounded by a band, a modified bugle call may be played if a band is not present. Military members render a hand salute.



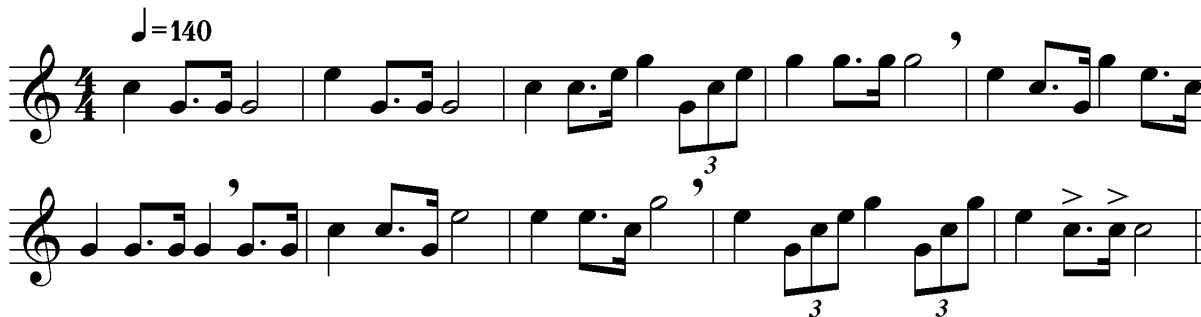
12.3.11. Flourish (Service Call) is a brief fanfare used to render Honors to a designated person. Flourishes are usually accompanied by Ruffles (a roll) on the drum. (See Ruffles and Flourishes.) Military members render a hand salute.

FLOURISH (Ruffles and Flourishes)



12.3.12. General's March (Service Call) is used to render Honors to a General Officer. Ruffles and Flourishes precede it. A solo bugler or band may play it. Military members render a hand salute.

GENERAL'S MARCH



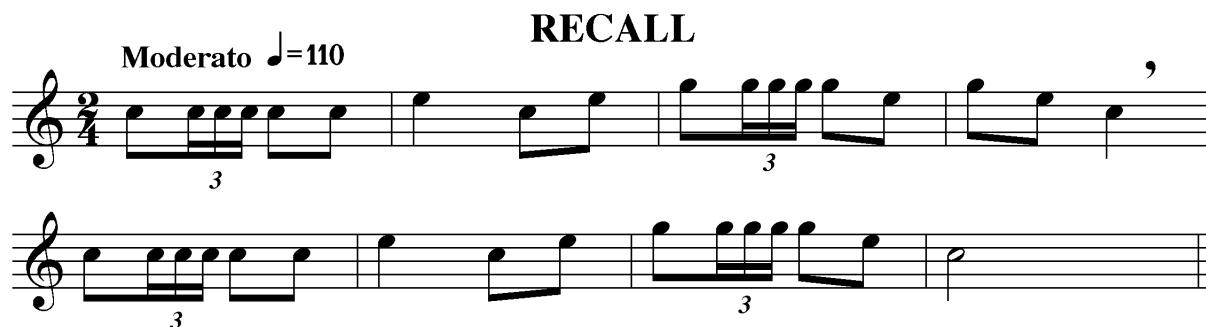
12.3.13. Mess Call (Warning or Service Call) is sounded to announce breakfast, lunch and dinner.



12.3.14. Officer's Call (Service Call) is sounded to assemble Officers at a designated area.



12.3.15. Recall (Service Call) is sounded at times designated by the Officer In Charge. It signals that drill is over. It is also sounded to end an activity such as a work detail.



12.3.16. Retreat (Service Call) marks the end of the official day. It is sounded no later than sundown. The Star-Spangled Banner follows retreat, and the flag is lowered as the anthem plays. If there is no

band to play the National Anthem and no recording, To The Color is sounded in its place. Military members stand at parade rest and face the flag or music.

RETREAT

Moderato ♩=108



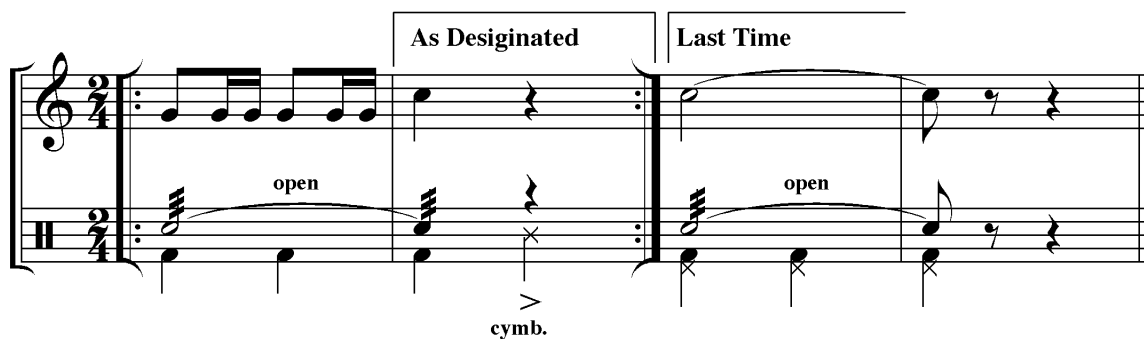
12.3.17. Reveille (Service Call) signals morning roll call.

REVEILLE



12.3.18. Ruffles and Flourishes (Service Call) is a brief fanfare used in rendering Honors. The bugles sound the Flourishes and the drums play the Ruffles. Flourishes may be substituted for Ruffles and Flourishes if drums are not present. The number of Ruffles and Flourishes played is identical to the number of stars in the rank of the general officer. Ruffles and Flourishes is followed by the corresponding Honors march. Military members render a hand salute.

RUFFLES AND FLOURISHES



12.3.19. Sound Off (Service Call) is a prelude to the band's "trooping of the line" movement during a parade or review. This tradition dates to the Crusades. The three notes or chords are the musical equivalent of "Three Cheers." When no band is present, bugles may sound this call in place (stationary), followed by a short march for bugles. Then Sound Off is played again.

SOUND OFF



12.3.20. Tattoo (Service Call) signals that all lights are to be extinguished one hour after the call is sounded and that all noises and loud talking is to cease. Tattoo dates from the 17th Century and was used to summon troops back to their garrison for the night roll call.



12.3.21. Taps (Service Call) became associated with funerals during the Civil War. Taps is used today as the final evening call and as last Honors at military funerals. Military members render a hand salute when used as Honors.



12.3.22. To the Color (Service or Formation Call) is sounded as a salute to the National colors, to the President of the United States, to the Vice-President, former Presidents and foreign chief magistrates. The call can be sounded in unison by one or several buglers. To The Color is sounded in place of *The Star-Spangled Banner* when a bugler is used in lieu of a live band or a taped recording. Military members render a hand salute and face the flag or face the direction of the music if the flag is not in view.



12.4. Cadences and Percussion Music.

12.4.1. Normal march cadences, either in 4/4 or 6/8 time, are played at pulse of 120 beats per minute.

2/4 DRUM CADENCE

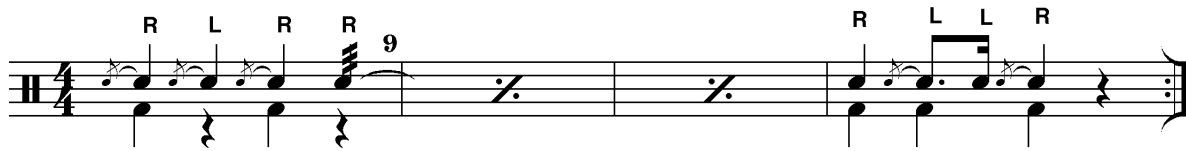
Musical score for 2/4 Drum Cadence. The score is written for three staves (snare, bass, and cymbal) in 2/4 time. The snare staff begins with a forte (*f*) dynamic and features a series of eighth-note patterns with accents and fingerings (5, 7, 7). The bass staff includes a crescendo from piano (*p*) to fortissimo (*ff*) and a dynamic change to *ff*. The cymbal staff includes a sforzando (*sfz*) and a crescendo from piano (*p*) to fortissimo (*ff*). The piece concludes with a forte (*f*) dynamic.

6/8 DRUM CADENCE

Musical score for 6/8 Drum Cadence. The score is written for three staves (snare, bass, and cymbal) in 6/8 time. The snare staff features a series of eighth-note patterns with accents and fingerings (5, 5, 5, 5, 5, 5). The bass staff includes a series of eighth-note patterns with accents and fingerings (5, 5, 5, 5, 5, 5). The cymbal staff includes a series of eighth-note patterns with accents and fingerings (5, 5, 5, 5, 5, 5). The piece concludes with a forte (*f*) dynamic.

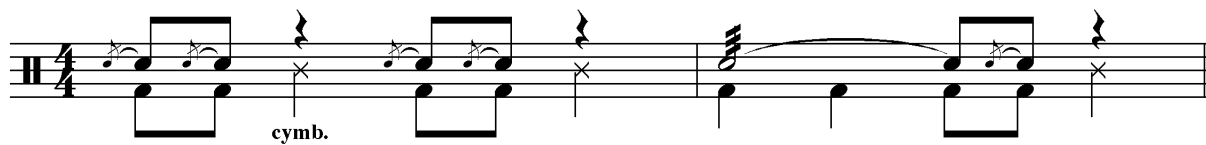
12.4.2. Funeral Cadences are played slower than march tempo: 112 beats per minute.

FUNERAL CADENCE

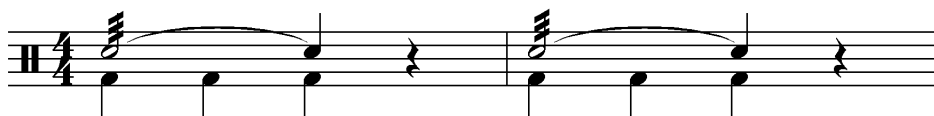


12.4.3. Roll Off is an eight-count percussion cadence to indicate that the band should bring instruments up and prepare to play. The Drum Major raises the mace by the shaft, with the ball in the air, directly in front of him, perpendicular with the ground. This is the signal for a roll off. When he/she drops the mace, grabbing it just below the ball, the roll off begins. The band starts playing after the roll off.

PARADE ROLL-OFF



FUNERAL ROLL-OFF



12.4.4. A drum tap is the simplest of drum cadences. One tenor/snare drummer, rather than the whole section, plays it; the drummer taps the drumhead with his stick to mark the stepping tempo in order to keep the troops marching in sync. Drum taps are used when quieter cadences are appropriate, such as on leaving the parade ground and marching to the dispersing area.

12.4.5. A stick tap is a quieter substitute for a drum tap. One tenor/snare drummer plays a stick tap.

12.4.6. Muffled Ruffles are played only during Wreath Laying Ceremonies. A solo Tenor Drum performs Muffled Ruffles.

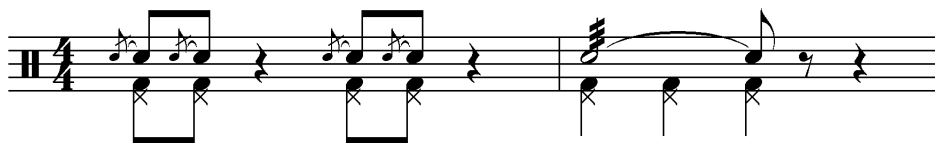
MUFFLED RUFFLES



12.4.7. Seven-Count Cut Off is an aural cue to the band to cease playing.

SEVEN-COUNT CUT OFF

(Funeral Seven-Count Cut Off is without cymbals)



12.5. Funeral Music.

12.5.1. Hymns. All hymns should be recognizable, standard, traditional hymns.

12.5.1.1. The Air Force Hymn, also called *Lord Guard and Guide*, is played at all Air Force Full Honors Funerals where a band is present. Play this after Order Arms following the sounding of Taps.

12.5.1.2. Catholic Hymns. These are Hymns that are played specifically at Catholic Funerals. Catholic Hymns and Nondenominational/Secular Hymns are authorized.

12.5.1.2.1. "Faith of Our Fathers"

12.5.1.2.2. "To Jesus' Heart All Burning"

12.5.1.3. Protestant Hymns. These are Hymns that are played specifically at Protestant Funerals. Protestant Hymns and Nondenominational/Secular Hymns are authorized.

12.5.1.3.1. "Nearer My God To Thee" If repetition is necessary, play the first ending and repeat. Do not take the second ending.

12.5.1.3.2. "Amazing Grace" May not be repeated.

12.5.1.3.3. "Be Thou My Vision"

12.5.1.4. Jewish Hymns. These are Hymns that are played specifically at Jewish Funerals. Jewish Hymns and Nondenominational/Secular Hymns are authorized.

12.5.1.4.1. "God of Abraham"

12.5.1.5. Nondenominational/Secular Hymns. These are Hymns that have no denominational affiliation and may be played at any Funeral.

12.5.1.5.1. "Here's A Toast"

12.5.1.5.2. "Going' Home"

12.5.1.5.3. "On Eagle's Wings"

12.5.2. Marches.

12.5.2.1. Catholic Marches. These are Marches that are played specifically at Catholic Funerals. Catholic Marches and Nondenominational/Secular Marches are authorized.

12.5.2.1.1. "Crown Him With Many Crowns"

12.5.2.2. Protestant Marches. These are Marches that are played specifically at Protestant Funerals. Protestant Marches and Nondenominational/Secular Marches are authorized.

12.5.2.2.1. "God of Our Fathers"

12.5.2.3. Jewish Marches. There are no Jewish Marches included in this manual. For Jewish Funerals, use Nondenominational/Secular Marches.

12.5.2.4. Nondenominational/Secular Marches. These are Funeral Marches with no denominational affiliation and may be played at any Funeral.

12.5.2.4.1. "God Bless America"

12.5.2.4.2. "Soldiers of God"

12.5.2.4.3. "Hymn of Joy"

12.6. Honors, Honors Marches and Other Music.

12.6.1. Honors. A full band or a solo bugler may render honors. For complete information on bugle honors, see [Chapter 7](#), Manual of the Bugle. See [Attachment 2](#) for listings of honors accorded to distinguished persons.

12.6.1.1. "Ruffles and Flourishes"...A full band or a solo bugler may perform this.

12.6.1.2. "General's March" A full band or a solo bugler may perform this.

12.6.1.3. "Flag Officer's March". A full band or a solo bugler may perform this. The melodic content of the bugle call is different than that of the band piece, however.

12.6.1.4. "Hands Across The Sea"...Play only the last 16 bars (repeat optional), without pickup or stinger.

12.6.1.5. "Stars and Stripes Forever" Play only the last 32 bars (repeat optional), without pickup or stinger.

12.6.1.6. "Hail to the Chief".....short version (first 8 bars). For the President only.

12.6.1.7. "Hail to the Chief".....long version (complete, repeat optional). For the President only.

12.6.1.8. "Hail Columbia"For the Vice President only.

12.6.2. Inspection Music.

12.6.2.1. "Invercargill"

12.6.2.2. "Inspection Waltz"

12.6.3. March On and Reviews.

12.6.3.1. "Air Force Blue"

12.6.4. Officers Center.

12.6.4.1. "Officer of the Day"

12.6.5. Sound Off.

12.6.5.1. "Sound Off", often combined with "Air Force Blue" in reviews.

12.6.6. "Air Force Song."

12.6.7. Other Marches.

12.6.7.1. "Queen City"

12.6.7.2. "Bravura"

12.6.7.3. "Washington Post"

Attachment 1**GLOSSARY OF REFERENCES AND SUPPORTING INFORMATION*****References***

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Abbreviations and Acronyms

AFI—Air Force Instruction

AETC—Air Education and Training Command

AFB—Air Force Base

AFMAN—Air Force Manual

AFPD—Air Force Policy Directive

AFR—Air Force Regulation

AFSC—Air Force Specialty Code

ANG—Air National Guard

BDU—Battle Dress Uniform

COT—Commander of Troops

FC—Army Field Circular

IAW—In accordance with

MAJCOM—Major Command

MCO—Marine Corps Order

MDW—Military District of Washington

NCOIC—Non-Commissioned Officer in Charge

OIC—Officer in Charge

OPR—Office of Primary Responsibility

SAF/PA—Secretary of the Air Force Office of Public Affairs

SAF/PAB—Secretary of the Air Force Office of Public Affairs, Bands Division

USAF—United State Air Force

USMC—United States Marine Corps

USN—United States Navy

Terms

Alignment— Alignment refers to the proper ordering of personnel to create straight files and ranks with each member facing the proper direction with the appropriate distance, interval and facing between members, including dress and cover.

At Ease— The command is **AT EASE**. This command is given to the band only while in the position of Attention. The band may relax but must keep the right foot in place. The position of the formation does not change, nor does each members' position. Speaking is not authorized At Ease.

Attention— The command is **TENCH HUT**. In this position, heels are together, toes are apart to create a 30 degree angle with the feet, legs are straight but not stiff, the back is straight, shoulders are rolled slightly back, the head is level with the ground, the eyes are looking directly forward and the proper military bearing is maintained. To come to Attention, bring the feet together smartly and on line, the left foot moving to meet the right. Keep the legs straight without stiffening or locking the knees. The body is erect with hips level, chest lifted and shoulders squared and even. Arms that are not holding instruments hang straight down along side the body. The wrists are not bent. Place the thumbs, which are resting along the joint of the forefinger, along the seams of the trousers. Hands are cupped, but not clenched in a fist, with palms facing the leg. The head is erect and parallel with the ground. The neck is vertical with the body. The eyes are facing directly forward with the line of sight parallel with the ground. No movement is authorized at the position of Attention. . No movement, talking or other vocalization is authorized at the position of Attention

Baldric—A Baldric is an ornamental sash worn over the left shoulder by the Drum Major. Military awards and decorations earned by the band are displayed on the baldric. Drum Majors also carry a mace when wearing the baldric.

Cadence—Cadence has several definitions:

1. The uniform step and rhythm in marching and the pulse by which the troops stay in step:
2. The number of steps marched per minute.
3. The repetitive music played by the percussion section on the march. A drum tap or stick tap may substitute for a cadence when necessary.

Column—A column is the file, or files, of band members from front to back when facing forward or the position of the formation when in Column march. A column can be a group of files, or simply one file.

Cover—Individuals aligning themselves directly behind the person to their immediate front while maintaining proper distance. The front most rank has no cover responsibility, but establishes interval. Cover is also used after the command Dress Center/Right/Left.

Countermarch—A countermarch is a drill that positions the band facing the opposite direction.

Distance—The space between band members. The band's distance from front to back is two paces, or two 30-inch steps, or 60 inches.

Dress—Alignment of elements side by side or in line maintaining proper interval. Each member must be positioned so that the shoulders are parallel with the rank and perpendicular with the file. The verb is the act of positioning one's self directly beside another band member. The far left (or far right) file has no dress responsibility, depending on which way the band is dressing, as they are the dress file.

Drum Major—The Drum Major is the band member that conducts and leads the band on ceremonies, parades and many other events. The Drum Major wears a Baldric and carries a Mace. The Drum Major is responsible for the band's drill and formation as well as the band's musical performance, when a band officer is not present.

Facing—The relative direction of the band or members of the band.

Fall In—The command is **FALL IN**. The band will form up in whichever formation is designated for the ceremony by the Drum Major. The Drum Major will organize the formation. Each band member will come to the position of Attention when in formation.

Fall Out—The command is **FALL OUT**. On the command **FALL OUT**, individuals may relax in a standing position or break ranks. They must remain in the immediate area and no specific method of dispersal is required. Moderate speech is permitted.

File—A single column of persons placed one behind the other.

Flanking Movement—A drill movement in which a band member or the band as a whole immediately faces left or right while continuing to march. Pivoting on the ball of the foot opposite the flank direction while the leading foot steps in the new direction of travel performs a Flank.

1. **Left Flank.** The command is **LEFT FLANK MARCH**. The command is given on the left foot during the march. On a left flank, the band member will pivot on the ball of the right foot on the first count of the direction change. The left foot will take one step 90 degrees to the left of the direction of travel on the first step of the flank as the pivoting foot pivots.
2. **Right Flank.** The command is **RIGHT FLANK MARCH**. The command is given on the right foot during the march. On a right flank, the band member will pivot on the ball of the left foot on the first count of the direction change. The right foot will take one step 90 degrees to the right of the direction of travel on the first step of the flank as the pivoting foot pivots.

Formation—A Formation is an arrangement of band members positioned in a predetermined grouping for a ceremony. Each ceremony determines what Formation is to be used. The Drum Major will be in the front of the Formation, to give it instruction and musical direction.

Half Step—A Half Step is a 15-inch step that maintains the style of the Roll Step. This is usually used out of a turn and in a countermarch.

Honors—Military Honors are rendered to any person who has served in the armed forces, including the Army, Marines, Navy, Air Force and Coast Guard (although the Coast Guard is under the jurisdiction of the Department of Transportation, in times of war it is under the jurisdiction of the Joint Chiefs of Staff). Honors are also rendered for domestic and foreign government officials of the rank General Officer or civilian equivalent or above. Military Honors can include Ruffles and Flourishes, General's March or other certain marches as prescribed by the DoD (see [Chapter 12](#), Ceremonial Music). Military Honors for deceased veterans include a firing party rendering 3 volleys and a bugler sounding Taps.

Interval—The space between individuals placed side by side, most often measured in steps. For instance, the band in formation is usually at a two-step interval, based on a 30-inch step.

Mace—The Mace is the ceremonial baton carried by the Drum Major. It is a metal or wooden shaft with a sphere on top. It usually contains the image or title of the organization and other ornamentation. The Mace is used to guard the colors on the Baldric. This is in keeping with the Flag Code of the United States (colors must be guarded). The Mace is also used to give visual commands to the band, for drill and musical instruction. The parts of the Mace are the Ball, the sphere at the top of the Mace, the Staff, the Chain around the Staff and the Ferrule, which is the metal covering around the base of the Mace. The Drum Major is considered to be under arms when holding the Mace.

Mark Time March—The command is **MARK TIME MARCH**. This command may be given from Forward March or Halt. The left foot is lifted first, with the heel 6 inches off the ground and the toe one

inch off the ground. The foot should hang naturally, without pointing the toe. The heel will follow a line through the center of the opposite leg. The knee will break naturally and extend beyond the plane of the opposite leg. The upper body will maintain the position of Attention. The feet will alternate steps, with the ball, not the heel, striking the ground comfortably at each Cadence pulse. Do not land flat footed. On each step, the foot's toes strike the ground softly, without shock. Then roll down through the foot until the heel is resting on the ground and the foot is taking the body's weight. This happens concurrently with the other foot's lift, so that the band member does not wait for one foot to rest before the other begins. There will be a point at which both feet are taking some of the body's weight. Each foot, while not being lifted, is positioned on the ground so that the toe is pointed straightforward, without turn out. At the command of Halt, the feet resume their 30-degree arc in the position of Attention (see Halt).

Oblique—Also called Column Half Left and Column Half Right. An Oblique is a drill movement that is done while marching. The band member pivots on the ball of the foot opposite the oblique direction to continue marching 45 degrees off the plane of the previous direction. This is most often used with column turns.

Pace—The Pace is the distance between each step, also Step Size. The band will take a 30-inch step, not the 24-inch step in use throughout the rest of the Air Force. The 30-inch step is also called 6 to 5, as 6 steps equal 5 yards. This larger Pace allows for a less dense formation, with more space between players, as interval and distance between band members is based on step size. At a two-step interval, each band member will be two 30-inch steps away from the band member in front, behind and to the side of another band member, or 60 inches away, as opposed to the 48 inches between members of a flight with a 24-inch step size.

Parade Rest—The command is **PARADE REST**. This command is given from the position of Attention. The left foot moves to the left so that the feet are shoulder width apart. The feet will be slightly turned out, maintaining a 30-degree angle. The legs are straight but not stiff. The heels are in line. Each player will move the instrument to a different position, or move the hands on the instruments (see [Chapter 5](#), Manual of Instruments). No movement is authorized at the position of Parade Rest. No talking or other vocalization is authorized at the position of Parade Rest. The upper body, other than the arms, maintains the position of Attention.

Rank—A single line of persons placed side by side.

Rest—The command is **REST**. On the command **REST**, the same requirements for At Ease apply, but moderate speech is permitted.

Roll Off—An eight-count percussion Cadence to indicate that the band should bring instruments up and prepare to play at the end of the eight counts. To indicate a Roll Off, the Drum Major will lift the mace in the air vertically. The Roll Off begins when the mace is raised.

Roll Step—The Roll Step is the style of marching in use through the Air Force. The left foot steps first with the heel hitting on the Cadence pulse and the foot rolling through to the toe. The step size is 30 inches, also called 6-to-5, because 6 steps equal 5 yards. The band member must take care that the first and last steps are 30 inches. As the knees motivate forward motion and the upper body maintains the position of Attention, the weight of the body should be centered between the feet on each step. The sternum should be lifted and forward to maintain posture. The toes will be pointed forward, with no turn out. The band member will roll through the middle of the foot, not the outside. The feet will move side-by-side like a cross-country skier, not place one in front of the other like a tight rope walker. There should be as little upper body movement as possible for ease in playing an instrument.

Route Step—A walking step without Cadence. Commonly used with Column of Files movements. The upper body maintains the position of Attention.

Seven-Count Cut Off—A 7-count percussion Cadence used to indicate that the band is to stop playing. The last note played by the band is the seventh count of the Seven-Count Cut Off. This can happen at any point in the music.

Side Step—A Side Step is a drill maneuver that allows the band to move to the right or left without changing direction.

1. **Side Step Left.** The command is **LEFT STEP MARCH**. This command may only be given from Halt. On the command of execution, "March," the band member lifts the left foot high enough to allow freedom of movement. Keep the leg straight but not stiff. Place the left foot 12 inches to the left of where it began in the position of Attention. The left foot will still maintain a 15-degree turnout as it did in the position of Attention. This foot lift and 12-inch move should be a smooth motion. Lift the right leg and bring it 12 inches to the left to meet the left leg. Close, with the heels touching and the toes open at 30 degrees, at the position of Attention. Continue to Side Step Left until the command Halt is given. On the command Halt, take one more Side Step Left and close in the position of Attention.
2. **Side Step Right.** The command is **RIGHT STEP MARCH**. This command may only be given from Halt. On the command of execution, "March," the band member lifts the right foot high enough to allow freedom of movement. Keep the leg straight but not stiff. Place the right foot 12 inches to the right of where it began in the position of Attention. The right foot will still maintain a 15-degree turnout as it did in the position of Attention. This foot lift and 12-inch move should be a smooth motion. Lift the left leg and bring it 12 inches to the right to meet the right leg. Close, with the heels touching and the toes open at 30 degrees, at the position of Attention. Continue to Side Step Right until the command Halt is given. On the command Halt, take one more Side Step Right and close in the position of Attention. This is the only drill command, other than Column Right, that begins with the right foot.

Stand By—The Drum Major will give the command **STAND BY** from the position of At Ease. The band will go to the position of Parade Rest. This command lets the band know that further commands are to follow.

Step Size—The step size is the distance between each step, also pace. The band will take a 30-inch step, not the 24-inch step in use throughout the Air Force. This is also called a 6 to 5 step, as 6 steps equal 5 yards. This larger pace allows for a less dense formation, with more space between players, as interval and distance between band members is based on step size. At a two-step interval, each band member will be two 30-inch steps away from the band member in front, behind and to the side of another band member, or 60 inches away, as opposed to the 48 inches between members of a flight with a 24-inch step size.

Stinger—A stinger is the last, extra, note at the end of a march. Some ceremonies have marches in which the stinger will not be played, such as "Hands Across the Sea" and "Stars and Stripes Forever." Stingers are not used during marches used to render Military Honors. These marches are called Honors Marches.

Turn—A drill sequence used to move the band in a different direction, either to the right or left. For drill sequences used to face the band in the opposite direction, see Countermarch. Each type of turn involves a Mace command (see [Chapter 8](#), The Manual of the Mace).

1. **Square Turn.** A Square Turn is a turn in which each file performs a flanking movement, with each member of the file performing a flank two steps after the person in front of them.
2. **Column Turn.** A Column Turn is a turn in which the files of the band perform a flank (square turn) for the interior file and two obliques for all other files to change direction to the right or left while marching.
3. **Wheel Turn.** A turn where band members move in an arc to change direction of the band. Band members maintain their side-to-side alignment as they do the turn. Band members on the interior of the turn must adjust their step size to a smaller step size to accommodate the larger arc being proscribed by the exterior arcs. The exterior members should maintain a 30-inch step. The step size of each progressively interior file will decrease from the exterior file's 30-inch step so that the ranks resemble spokes of a wheel as they make the turn. The dress on a Wheel turn is to the outside of the turn.

Attachment 2**HONORS**

A2.1. Table of Honors. This table represents a list of those distinguished persons accorded honors. It does not represent protocol order. The number of persons in the Honor Cordon indicates the type of Honors being accorded in place of a gun salute. The numbers in the Honor Cordon column include the Honor Cordon Commander and airmen, but do not include additional flight personnel used for presidential ceremonies, nor personnel an installation commander considers appropriate for a special occasion.

Table A2.1. Presidential Arrival/Departure Ceremony Personnel Requirements.

Commander of Troops (COT)	1 Officer
Flight Officers	2 Officers
Band Leader	1 Officer
Honor Cordon Commander	1 NCO
Honor Cordon	20 selected airmen or NCOs
Flights	28 airmen each (3 x 9 plus 1 right guide)
Colors	4 person Color Team (2 guards and 2 color bearers)
Band	48 piece band, if available local resources (6 x 8)

Table A2.2. Presidential Arrival/Departure Ceremony Personnel Positions.

Commander of Troops (COT)	9 paces in front of the colors and 9 paces from the reviewing stand
Flight Officers	6 paces from their respective flights
Band Leader	6 paces from the band
Honor Cordon Commander.	6 paces behind and centered on the cordon
Honor Cordon	6 paces from the rear of reviewing stand with 6 paces between files (at 2 step interval)
Flights	6 paces to the right and left of the colors at 2 step interval
Colors	Centered on the reviewing stand, standing shoulder to shoulder
Band	6 paces to the right of the honor guard flights at 2 step interval

Table A2.3. Table of Honors.

Distinguished Persons	Honor Cordon	Ruffles and Flourishes	Music	Flags
President	21	4	National Anthem or Hail to the Chief as appropriate	United States and Presidential
Ex-President or President Elect	21	4	National Anthem	United States
Sovereign of Chief of State or a foreign country or member of reigning royal family	21	4	Foreign Anthem	United States and Foreign
Vice President	19	4	Hail Columbia	United States and Command
Governor of a State of the United States within jurisdiction	19	4	Honors March	United States and Command
Chief Justice of the United States	19	4	Honors March	United States and Command
Premier or Prime Minister	19	4	National Anthem of official's country	United States and Command
American or foreign ambassador, high commissioner or special diplomatic representative whose credentials give him authority equal to or greater than that of an ambassador while in country to which accredited	19	4	National or Foreign Anthem	United States and Command
Speaker of the House of Representatives of the United States	19	4	Honors March	United States and Command
Secretary of Defense	19	4	Honors March	United States and Command
Cabinet Members	19	4	Honors March	United States and Command
Governor of a State of the United States out of jurisdiction	19	4	Honors March	United States and Command
United States Senators	19	4	Honors March	United States and Command
Members of the House of Representatives	19	4	Honors March	United States

Distinguished Persons	Honor Cordon	Ruffles and Flourishes	Music	Flags
Deputy Secretary of Defense; Secretaries of the Army, Navy and the Air Force	19	4	Honors March	United States and Command
Director of Defense, Research & Engineering	19	4	Honors March	United States and Command
Chairman of the Joint Chiefs of Staff; Chief of Staff of the Army, Chief of Staff of Naval Operations, Chief of Staff of the Air Force, Commandant of the Marine Corps	19	4	Honors March	United States and Command
Assistant Secretaries of Defense and the General Council of the DoD and Undersecretaries of the Army, Navy and Air Force	17	4	Honors March	United States and Command
Governor of a Territory of foreign possession within the limits of his jurisdiction	17	4	Honors March	United States and Command
Generals and Admirals (4 star rank)	17	4	Honors March	United States and Command
Assistant Secretaries of the Army, Navy and Air Force	17	4	Honors March	United States and Command
American ambassadors returned to the US on official business	17	4	Honors March	United States and Command
American envoys, American ambassadors having returned to the US but not on official business, or ministers accredited in the US	15	3	Honors March	United States and Command
Lieutenant Generals, Vice Admirals	15	3	Honors March	United States and Command
Major Generals. Rear Admirals (upper half)	13	2	Honors March	United States and Command
American ministers resident and minister resident accredited to the United States	13	2	Honors March	United States and Command
American charges d'affaires and charges d'affaires to the United States	11	1	Honors March	United States and Command

Distinguished Persons	Honor Cordon	Ruffles and Flourishes	Music	Flags
Brigadier General, Rear Admirals (lower half)	11	1	Honors March	United States and Command

A2.2. Honor Cordons should include the same number of individuals for both arrival and departure ceremonies for distinguished persons.

A2.3. "Hail to the Chief". This traditional music selection is designated as a musical tribute to the President of the United States. It must not be performed as a tribute to other dignitaries. Other performance requirements:

A2.3.1. During "Hail to the Chief" all military personnel in uniform other than musically engaged band members render the same honors accorded to the National Anthem or "To The Color."

A2.3.2. "Hail to the Chief" may be used interchangeably with the National Anthem as honors to the President of the United States if Honors must be performed more than once throughout a ceremony.

A2.3.3. "Hail to the Chief" may be played when specified requested by the President, the Secretary of State, the Chief of the Secret Service, or their authorized representative. Four Ruffles and Flourishes and "Hail to the Chief" may be used as an opportunity for the President and his immediate party to move to or from the places. All other honors recipients, to include General officers, should be positioned or standing at their place of honor. Honors will not begin until all honorees are in place.

A2.4. When one or more Foreign National Anthem and the United States National Anthem are performed, the United States National Anthem is performed last, except in conjunction with moving colors. The Military District of Washington (MDW) determines anthem order (other than United States National Anthem). Contact The USAF Band, Ceremonial Brass should this situation arise. (See [Attachment 3](#) for contact information.)

A2.5. Honors for Members of the Military. Army or Air Force Generals receive the General's March; Admirals, Commodores, or Marine Generals receive the Flag Officer's March, or Admiral's March. All others not specified receive the last 32-bar strain of "The Stars and Stripes Forever," without pickup or stinger.

A2.6. Foreign civilian and military officials, occupying positions comparable to these US officials, will receive equivalent honors. Foreign recipients of honors must be representatives of countries recognized by the United States. Honors for foreign officials consist of the last 16 bars of "Hands Across The Sea" with repeat, but without pickup note or stinger.

A2.7. Appropriate background music is any music such as national air or folk song favorably associated with the distinguished person or his/her country. If no such music is known or available, any music of universal appeal and propriety may be used. All music performed as background music should be appropriately subdued to the principal action.

A2.8. Appropriate inspection music may be in any meter and the inspection cadence is not required to conform to its cadence.

A2.9. Installation officials may obtain recorded music for use in connection with honors and ceremonies by writing directly to Public Affairs, The United States Air Force Band. (See [Attachment 3](#) for address information).

A2.10. In events honoring foreign dignitaries, the flag of the foreign country of the guest(s) being honored should be included in the Color Team when available. If multiple foreign guests are honored, include either all foreign flags or no foreign flags.

A2.11. Ensure that Ruffles and Flourishes is played in the same key as the General's March or Flag Officer's March.

Attachment 3**POINTS OF CONTACT REGARDING CEREMONIAL UNITS AND MUSIC**

A3.1. Ceremonies and Protocol. The Office of Primary Responsibility (OPR) for Ceremonies, Protocol and Honors is Ceremonies and Protocol, Bolling AFB, DC.

Address: 11th Wing Ceremonies and Protocol
20 MacDill Boulevard
Bolling AFB, DC 20032

Web Page: <http://www.bolling.af.mil/ccp/ccp.htm>

A3.2. Honor Guard. OPR for Troop Formations and Honor Guard related information is the USAF Honor Guard, Bolling AFB, DC.

Address: United States Air Force Honor Guard
50 Duncan Avenue
Bolling AFB, DC 20032

Web Page: <http://www.bolling.af.mil/guard/guard.htm>

A3.3. Ceremonial Music. The OPR for Ceremonial Music is the Drum Major of the Ceremonial Brass, USAF Band, Bolling AFB, DC.

Address: Ceremonial Brass
The United States Air Force Band
201 McChord Street
Bolling AFB, DC 20032 0202

Web Page: <http://www.usafband.com>